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**THE NEW
WEBSTER-COOLEY COURSE
IN ENGLISH**

SECOND BOOK

**WILLIAM FRANK WEBSTER
ALICE WOODWORTH COOLEY**

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THE NEW WEBSTER-COOLEY COURSE IN ENGLISH

SECOND BOOK

BY

W. F. WEBSTER

Principal of the East High School, Minneapolis, Minnesota

AND

ALICE WOODWORTH COOLEY

Recently Assistant Professor in the Department of Education, University of North Dakota; Formerly Supervisor of Primary Instruction in the Public Schools of Minneapolis



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SUGGESTIONS TO TEACHERS

Unity in the Study of English Subjects

ENGLISH is a unit of study. Including, as it does, not only what is commonly called "language" in the lower grades, but spelling, reading, composition, and grammar, it is by far the most important subject in our common schools. All parts of this great whole are very closely bound together; and the study of any one of these branches is the study of all. An understanding of grammar helps toward correct expression; a knowledge of the difficulties of composition lays a foundation for the true appreciation of literature; and literature itself is the best instructor in the art of graceful and powerful composition.

Importance of the Study of Composition

The term language, in its usual interpretation, means composition and grammar. Of these two, composition, or the art of expression, is the more important subject for study in elementary education. Every child, when he completes his common-school education, should be able to express correctly, either by writing or by word of mouth, the thoughts he has to exchange with his fellows. In social communication with friends, in the world of business, and in the performance of his duty as a responsible citizen of this nation, the man with the ability to

say what he thinks is the master of him who has it not. It is because composition is regarded as of so great importance that it is found in all courses of study in constantly increasing amount. To-day in our best schools it is taught in some form from the day a child enters the kindergarten until he shines forth, a graduate of the high school. The custom which once prevailed, and still prevails in some schools, of ceasing to teach composition systematically when the instruction in grammar begins is a grievous mistake. Better far, if need be, to reduce the amount of technical grammar than to give over to any branch the time that should be used in gaining the power of full, clear expression.

Oral Composition not to be neglected

Composition is often classified as written and oral. Oral composition has been too often disregarded; yet it has distinct advantages. To be able to say well five or ten sentences upon a definite topic is a great accomplishment, — one of inestimable value. Fronting a large class, with a carefully wrought outline in hand, ready for use if needed, the boy who frequently speaks what he thinks about a subject makes surprising gains in courage, independence, and in the ability to give to his thoughts full and complete expression.

Oral exercises have another peculiar advantage. Few, if any, children in the grammar grades *write*, "It is her"; yet too few *say*, "It is she." Written composition cannot discover these common errors in

speech; and written composition can never correct them. Constant oral drill on the correct idioms, until the incorrect form wounds the ear like a blow, is the only way to be rid of the errors of common speech. To accomplish this requires patient practice in speaking the correct forms. Every day the class should read aloud simple idiomatic sentences; and those children who are so unfortunate as to possess a number of these "devils of speech" should work earnestly that they may cast them out. Have such a one repeat the correction of his besetting error, even to seventy times seven times, if so be he can gain a victory. There are in this book many exercises for the purpose of purifying language of these vulgarisms; but the very best sentences for this purpose are those the teacher makes to meet the needs of the community in which he labors.

Life is the richest Quarry of Material for Composition

The subjects suggested for composition are drawn from the three most fruitful sources,—the other branches of study, literature, and life. For the first year, literature and nature are emphasized; for the second year, there are many subjects suggested by the study of geography; and for the third year, many historical subjects have been used. The subjects given are by no means all that will suggest themselves to the wide-awake teacher; and the best for the time and place should be used, whether in the book or out of it. It is taken for granted that standard classics will be read; and from these,

several topics for themes have been selected. If the classics referred to should not be used, the teacher's ingenuity will suggest other subjects quite as good, in connection with the literature that is read. But the most fruitful source of live subjects is life itself. The activities, the plays, the sights and sounds in the midst of which the child dwells make to him the most vivid appeal. Life is fascinating; and a child cannot long refrain from talking about the great world pulsing around him.

Value of Grammar as a Study

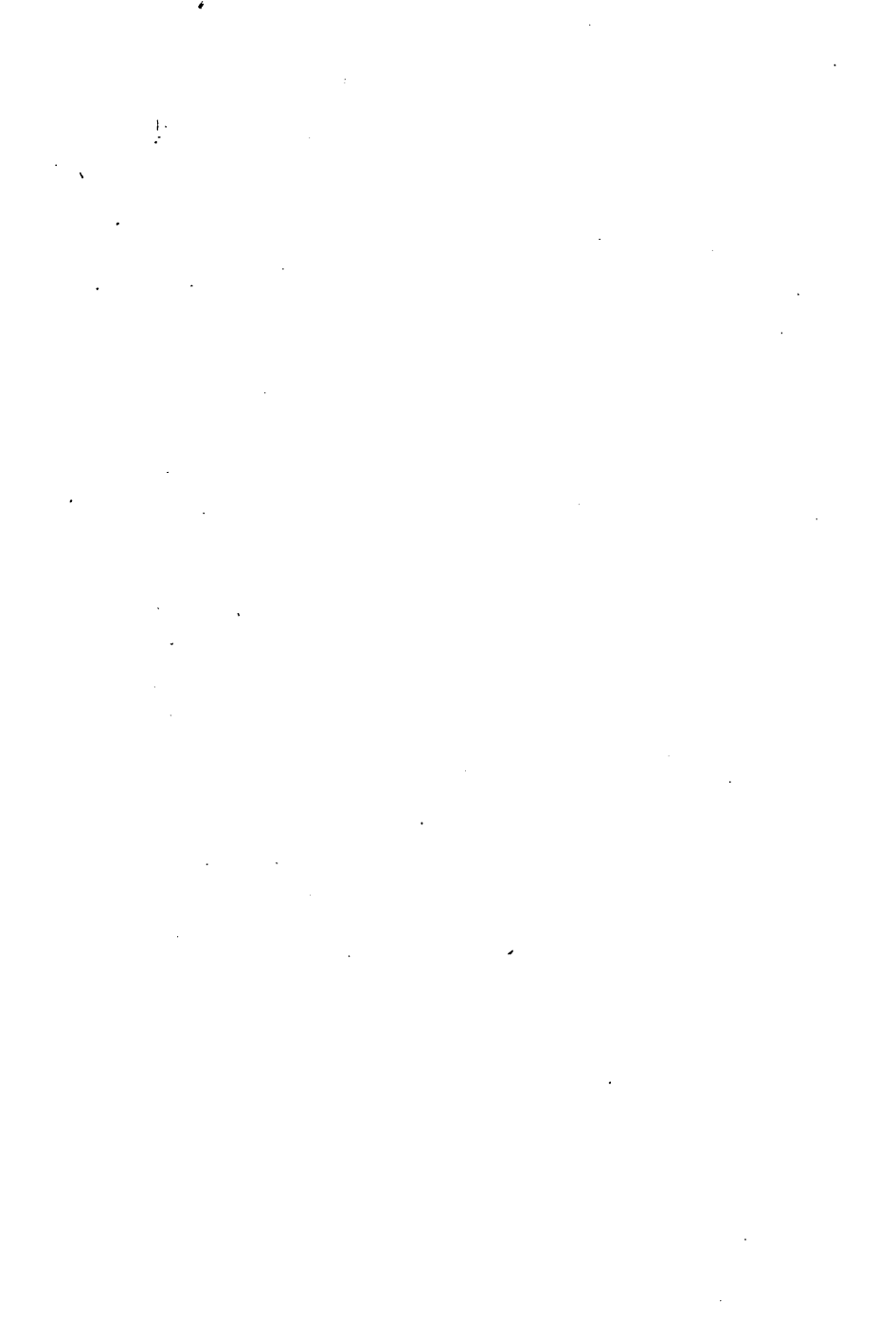
It has already been said that the study of grammar is of great assistance in acquiring purity of speech. It would be impossible for impressionable youth to hear and read beautiful sentences each day without being better for the experience. But when there is added to this contact with beautiful expressions, an analysis of them that discovers how they are formed, composition itself is really being studied. Again, the faults in our speech are nearly all grammatical errors; and a vigorous application of the rules of grammar goes far toward rooting up these weeds of conversation. Moreover, a study of the relations of the parts of an English sentence lays a foundation for the study of the grammar of any language; for the expression of thought, in whatever language, follows well-established lines. The study of grammar, then, prepares the student for the study of any other language; it is one of the means of ridding our common speech of some of its worst errors; and it

affords the student models of elegant and powerful sentence-structure.

A still more valuable result of the study of grammar is the gain in the student's reasoning power. To determine the attributes of each element of a sentence, or of each part of speech; to recognize under all guises and masks the real value and function of a word, requires close and careful thinking. The instructor who teaches grammar with this end in view will train pupils to a shrewdness that looks below the surfaces of things, and to a care for correct expression that will help to lay the foundation of lasting success.

"The New Webster-Cooley Course in English"

is especially planned for use in those systems of schools where it is desired to reduce the instruction in grammar to its simplest form, and yet provide a good foundation for the pupil's understanding of the laws of composition and for his appreciation of literature. All unnecessary terms and classifications are omitted, and the presentation and the definitions are couched in the simplest language compatible with clearness and accuracy. This simplification of the grammar makes it possible to give greater attention to the work in composition.



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PART III

LANGUAGE AND COMPOSITION



Jules Breton

THE SONG OF THE LARK

PART III

LANGUAGE AND COMPOSITION

CHAPTER I

HAPPINESS IN EVERY-DAY LIFE

Section 1. Study of Picture and Oral Composition

JULES BRETON is a French artist whose best pictures are scenes from common, every-day life. Many of them show us the peasants of his country as he saw them at work in the harvest-field. "The Song of the Lark" is one of his famous paintings.

Study this picture. Think why it is not named "The Peasant Girl," since she is seen so much more plainly than the lark. Think why the name chosen gives the true idea of the story the picture tells.

In class, answer the following questions. Tell anything else, and ask any other questions, that the picture suggests to you. Use complete sentences.

1. What time of year is it? What time of day is it? How do you know?

2. Where is the peasant girl going? What tells this? Why has she stopped?

3. What feeling is shown by her face? by the way she holds her head? her arms? by the position of her body?

4. Do you think this song of the lark will ring in her ears long after the bird has stopped singing? Will she think about it as she reaps and gleans in the harvest-field?

Section 2. Written Composition

Write four paragraphs about Breton's picture, "The Song of the Lark,"—following the topics suggested in the four paragraphs of questions given above.

First decide what your four topics are to be and write them just below your subject.

Section 3. Reading

Read thoughtfully this story told by Robert Browning in one of his poems.

PIPPA'S SONG

All the year in the little village of Asola the great wheels of the mill went round and round. . . . The poet tells us there was a child whose name was Pippa, who worked all day in this mill, winding silk on the little whirling, whirling spools.

Now in the year there was one day they gave her for her own — one perfect day when she could walk in the sweet meadows, or wander toward the far, strange hills. . . .

One night, when the blessed time would be next morning, she said to the day: . . . "Come to me gentle and shining, and I will do whatever loving deed you bring me."

And the blessed day broke golden and perfect!

She sprang up singing; she sang to the sunbeams, and to her lily, and to the joy in the world; she ran out, and leaped as she went; the grass blew in the wind, and the long yellow road rolled away like unwound silk.

She sang on and on, hardly knowing that she sang. And it was a sweet song no one had ever heard. It was what birds sing, only this had words; and this song was so full of joy that when a sad poet heard it he stopped the lonely

tune he piped, and listened till his heart thrilled. And when he could no longer hear, he took up the sweet strain and sang it so strong and clear that it set the whole air a-singing. The children in the street began dancing and laughing as he played; the old looked up; a lame man felt that he might leap, and the blind who begged at corners forgot they did not see, the song was so full of the morning wonder.

But little Pippa did not know this; she had passed on singing.

Out beyond the village there were men at work, building a lordly castle. And there was a youth among them who was a stair-builder, and he had a deep sorrow. The dream of the perfect and beautiful work was in his life, but it was given to him to build only the stairs men trod on. And as he knelt, working wearily at his task, from somewhere beyond the thickets there came a strange, sweet song, and these were the words:—

“All service ranks the same with God:
There is no last or first.”

The youth sprang up; the wind lifted his hair, the light leaped into his eyes, and he began to do the smallest things perfectly.

Farther down the road there was a ruined house; a man leaned his head on his hand and looked from the window. A great deed that the world needed must be done; and the man loved the deed, but his heart had grown faint, and he waited.

And it chanced that Pippa passed, singing, and her song reached the man; and it was to him as if God called. He rose up, strong and brave, and leaping to his horse, he rode away to perform the great deed.

At night when the tired Pippa lay upon her little bed,

she said to the day, "Sweet Day, you brought me no loving deed to give in payment for the joy you gave."

But the day knew.¹

MAUD MENEFEE.

Section 4. The Sentence. Subject and Predicate

I. A group of words that express a complete thought is called a sentence.

"The child was happy" is the expression of a complete thought; these words make a sentence.

You had this thought in your mind before you expressed it in words. You had a mental picture, or idea, of a child; and then the idea of the happiness of the child. You used the words "the child" to tell what your thought was about; and the words "was happy" to tell what you thought about the child.

Every sentence may be divided into two parts,— the subject and the predicate. The part of the sentence that tells about whom or what the statement is made is called the subject; the part that tells what is thought of the subject is called the predicate.

II. Divide each of the following sentences into two parts,— the subject and the predicate.

MODEL. The child was happy.

Subject The child

Predicate was happy

1. Pippa was glad.

2. Her song was joyful.

¹ Adapted from the story of Robert Browning's poem, "Pippa Passes," in *Child Stories from the Masters*. Rand, McNally & Co., publishers. Used by special permission.

3. The man became strong.
4. The youth is brave.
5. All were happy.
6. The lark is singing.
7. The girl is standing still.
8. She is listening to the song.

III. Give the subject and the predicate of each of the following sentences.

MODEL. "The girl stopped on her way to the fields."

Subject The girl

Predicate stopped on her way to the fields

1. The lark sings early in the morning.
2. The girl stands still.
3. She listens.
4. Pippa walked in the meadows.
5. The happy child sang.
6. The blind beggars rejoiced.
7. The children laughed.
8. The knight leaped to his horse.
9. He rode away.

In which of the nine sentences does the complete subject contain only one word? In the other sentences, the principal word of the complete subject names the person or thing that alone might be called the subject of the statement; the other words of the complete subject add something to the meaning of this simple subject, or point it out. We use the terms, **complete subject** and **simple subject**, to show which form of the subject is referred to.

Give the simple subject of the first, fifth, sixth, seventh, and eighth sentences under Exercise III.

Section 5. Review of Nouns, Pronouns, and Verbs

The simple subject of a sentence is always the name of something or some person, or a word or group of words used instead of a name.

A word used to name an object is called a **noun**.

A word used instead of a noun is called a **pronoun**.

The word that asserts, whether it tells or does not tell what is asserted, is called a **verb**.

Point out ten verbs in the story of Pippa, and the simple subject of each. Tell whether each subject is a noun or pronoun.

Section 6. Agreement of Subject and Verb in Number

A verb in the singular form is used to assert something of one person or thing, and its subject should be written in the singular. A verb in the plural form is used to assert something of a plural subject (or of the subject *you* or *I*).

Make sentences with the verbs given below. Supply a subject in each sentence; and complete the predicates in the third column with the words that help to show what is asserted of the subject.

— sits —.	— says —.	— was —.
— sit —.	— run —.	— were —.
— lie —.	— runs —.	— am —.
— lies —.	— walks —.	— is —.
— say —.	— walk —.	— are —.

Point out the two verbs that assert something as taking place in past time.

Section 7. Dictation

Write from dictation : —

There is a difference in boys: some are always jolly, and some go scowling always through life as if they had a stone-bruise on each heel. I like a jolly boy.¹

CHARLES DUDLEY WARNER.

His mouth is a grin with the corners tucked in,
And his laugh is so breezy and bright
That it ripples his features and dimples his chin
With a billowy look of delight.²

JAMES WHITCOMB RILEY.

I saw her singing at her work,
And o'er the sickle bending; —
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.³

WILLIAM WORDSWORTH.

Give directions for indenting the first word of a paragraph.

Give the rule for the capital letters used in the stanzas.

Give directions for writing a contraction.

Section 8. Oral Reproduction

Tell the story of Pippa's song.

¹ From *Being a Boy*.

² From "My Bachelor Chum," in *His Pa's Romance*. Copyright, 1903. Used by permission of the Bobbs-Merrill Co.

³ From *The Solitary Reaper*.

Section 9. Written Composition¹

1. Write a paragraph about the jolliest boy or the merriest girl you know.

How does the happy spirit show itself in the face? manner? actions?

Do other boys and girls like to be with this cheery person?

2. Write a story, true or imagined, about how a song, or a merry whistle, or a laugh, or a cheery word, helped you or some one else to work and be happy.

Section 10. Summary and Review

A sentence is a complete thought expressed in words.

Every sentence may be divided into two parts, — the subject and the predicate.

The part of a sentence that tells whom or what the statement is made about is called the subject.

The part of a sentence that tells what is asserted about the subject is called the predicate.

A word used to name an object is called a noun.

A word used instead of a noun is called a pronoun.

A word used to assert is called a verb.

A verb and its subject are both singular or both plural.

Divide each of the following sentences into two parts, — the complete subject and the complete predicate. Draw one line under the noun subject, two

¹ *Note to Teacher.* — Where more than one composition subject is given, the teacher may select a subject for the class exercise, or allow each pupil to choose his own subject.

lines under the pronoun subject, and three lines under the verb.

1. The Highland lass was happy.
2. She sang at her work.
3. The best workers are happy in their work.

Tell of each verb form : (1) whether it shows present or past time ; (2) whether it is singular or plural, and why.

What is the difference between the complete subject and the simple subject ? In each of the sentences above, point out the complete subject and the simple subject.

Write five common contractions and tell what letters are omitted from each.

CHAPTER II

ON THE FARM

Section 1. Study of Poem

Read the entire section silently, and answer the questions in class. After the class conversation, read the poem aloud.

THE HUSKERS

It was late in mild October, and the long autumnal rain
Had left the summer harvest-fields all green with grass
again;

The first sharp frosts had fallen, leaving all the woodlands
gay

With the hues of summer's rainbow, or the meadow-
flowers of May.

And lo! as through the western pines, on meadow, stream,
and pond,

Flamed the red radiance of a sky, set all afire beyond,
Slowly o'er the eastern sea-bluffs a milder glory shone,
And the sunset and the moonrise were mingled into one!

As thus into the quiet night the twilight lapsed away,
And deeper in the brightening moon the tranquil shadows
lay;

From many a brown old farmhouse, and hamlet without
name,

Their milking and their home-tasks done, the merry
huskers came.

Swung o'er the heaped-up harvest, from pitchforks in the
mow,
Shone dimly down the lanterns on the pleasant scene
below;
The growing pile of husks behind, the golden ears before,
And laughing eyes and busy hands and brown cheeks
glimmering o'er.

Half-hidden, in a quiet nook, serene of look and heart,
Talking their old times over, the old men sat apart;
While up and down the unhusked pile, or nestling in its
shade,
At hide-and-seek, with laugh and shout, the happy chil-
dren played.

Urged by the good host's daughter, a maiden young and fair,
Lifting to light her sweet blue eyes and pride of soft brown
hair,
The master of the village school, sleek of hair and smooth
of tongue,
To the quaint tune of some old psalm, a husking-ballad
sung.

JOHN GREENLEAF WHITTIER.

What is a husking-bee? In what time of year was
this husking-bee? At what time of day?

What lines tell whom the poem is about? What lines
tell where they came from? The fourth stanza pictures
the place to which they go.

Read the lines which picture the scene in the barn. The
young huskers are the center of this picture. Notice the
words used to describe them, — "merry huskers," "laugh-
ing eyes," "busy hands," "brown cheeks."

Tell about all the other persons you see in the picture.
What words show how to group the others about the
youths and maidens?

What words describe the singer? the maiden who urged him to sing?

Section 2. Oral and Written Composition

I. Tell in class a story suggested to you by the picture, "The Harvesters' Return."

Imagine who the persons are; where they live; where they have been and are going; what they have been doing, are doing, and will do.

Imagine that you visit this farm, and attend an old-fashioned husking-bee. Tell about it.

II. Write in the form of a letter an account, true or imagined, of a good time you have had on a farm.

Perhaps you were in the hayfield and rode home on a load of hay. Or, you may have been out in the grainfield when the threshers were at work. Or, were you on a sheep farm at sheep-shearing time? Possibly you watched the "round-up" of a herd of cattle on a Western prairie.

Or, write a description of the picture, "The Harvesters' Return."

Time and Place — How shown?

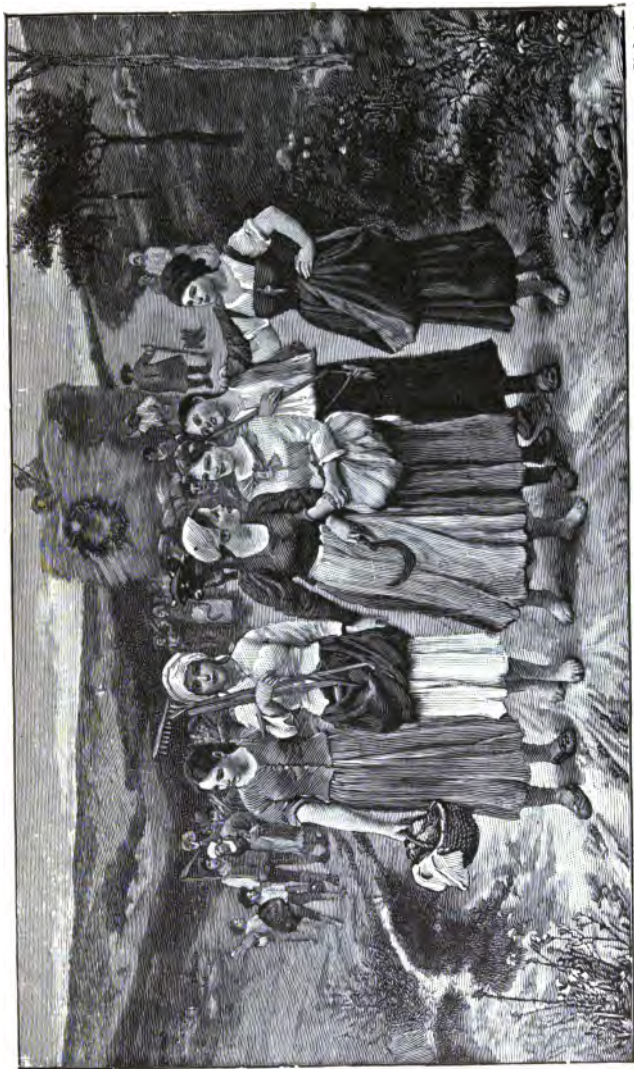
Persons — Who are they? How do they look? What are they doing?

Describe first the most interesting part of the picture; group other persons and things in the picture in relation to this center of interest.

Notice the difference between describing a picture, and telling the story it suggests.

Section 3. Verb-Phrases

You have learned that *has*, *have*, *had*, *shall*, and *will* are often used with other verbs to assert, or



Siedert

THE HARVESTERS' RETURN

make a statement. Examples : have gone, has seen, will come.

A phrase is a group of words containing no subject or predicate and having the use of a single word.

A group of words or a phrase used like a verb of one word, is called a verb-phrase.

Give the complete subject, the complete predicate, the simple subject, and the verb-phrase of the predicate, in each of the sentences given below.

1. The sun has set.
2. The moon has risen.
3. The boys have milked the cows.
4. John Gray had been to the pasture for them.
5. The girls have washed the dishes.
6. Mary Brown had prepared an early supper.
7. The children will go to the husking-bee with their parents.
8. Mr. Whittier will go with them.
9. He will return to the village of Haverhill to-morrow.
10. Much corn will be husked before nine o'clock.
11. The huskers will play games.

Section 4. Verb-Phrases with " Shall " and " Will "

I. Repeat many times the following sentences in which the verbs merely denote future time : —

- | | |
|-----------------------------------|------------------------------------|
| 1. I shall be at home to-morrow. | 4. We shall be at home to-morrow. |
| 2. You will be at home to-morrow. | 5. You will be at home to-morrow. |
| 3. He will be at home to-morrow. | 6. They will be at home to-morrow. |

To denote that something is to take place in future time,

use *shall* with *I* and *we*, and use *will* with all other subjects.

To denote determination and purpose, to make a promise, or to express a command, use *will* with *I* and *we*, and use *shall* with all other subjects.

Read the next six sentences aloud, and give the meaning of each : —

1. I will learn my lesson.
2. You shall learn your lesson.
3. He shall learn his lesson.
4. We will learn our lessons.
5. They shall learn their lessons.
6. I will be there promptly at nine o'clock; I will not be tardy.
7. He will come to-morrow, and he shall have my pony to ride.

II. Read the following sentences in class, filling the blanks with *shall* or *will*. Give the reason for each choice.

1. Shall you go to church Sunday? I — go.
2. Do you promise to be there in time? I — be there.
3. Shall you stay in town this summer? We — stay until August.
4. Will you promise to stay until I am ready to go?
We — wait for you. We — be glad to see you.
5. I am afraid I — be very tired to-night.
6. I am afraid you — be very tired to-night.
7. I am sure we — be sea-sick.
8. I am sure they — be homesick.
9. Shall you be able to learn your lesson? We —
not be able to learn the whole lesson, but we —
study.

Observe that *shall* is used in asking a question if *shall* should be used in the answer; and *will* is used in asking a question if *will* should be used in the answer.

III. Write a command using the word *shall*.

Explain the difference in meaning between the two sentences of each pair: —

1. He will study his lessons before going to town.
2. He shall study his lesson before going.
1. Your father says you will write us a letter.
2. Your father says you shall write us a letter.

Section 5. Verb-Phrases with “May” and “Can”

Recall the following: —

Can is used to tell what a person is able to do; and *may* is used to tell what a person is permitted or allowed to do.

Show the difference in meaning between the two sentences of each pair.

1. John *may* walk to the farm if he wishes.
2. John *can* walk to the farm if he wishes.
1. Father says I *may* rake the hay.
2. Father says I *can* rake the hay.
1. We *may* drive these horses if we wish to do so.
2. We *can* drive these horses if we wish to do so.

Ask five questions beginning with *May*.

Write three statements and two exclamations using *can* or *cannot* in each sentence.

Section 6. Classes of Nouns

I. Study the sentences in Section 3 of this chapter.

The name “girl” belongs to all girls in common; the name “Mary” belongs to an individual girl.

The name "boy" belongs to all boys in common; the name "John" belongs to an individual boy. The name "village" is applied to all villages in common; the name "Haverhill" is given to a particular village.

A noun that names any one of a kind or class is called a *common noun*.

A noun that names an individual person, place, or thing is called a *proper noun*.

A proper noun should begin with a capital letter.

II. Complete the sentences given below.

The subject of each is a proper noun. Complete with a common noun, — a noun that names any one of the class to which the person named by the subject belongs.

1. Jules Breton is a French —.
2. Browning was an English —.
3. Pippa was a happy —.
4. Sir Galahad was a pure —.
5. Washington was a brave —.

III. In the following incomplete sentences, only the predicate is given, and every noun is a common noun. Complete each sentence with a subject that is a proper noun.

1. — is our teacher.
2. — is the holiday I like best.
3. — is called the first lady in the land.
4. — is the largest city in the world.
5. — was a true patriot.
6. — is the shortest month of the year.
7. — is the longest river in this country.
8. — is the largest state.

IV. Write ten proper nouns: five giving the names of artists, copies of whose pictures you have seen in this or other books; and five giving the names of poets whose poems are in this book.

Write ten titles, giving (1) the name of a picture painted by each artist you have named; and (2) the name, or title, of a poem written by each poet you have named.

Give the rules for the capital letters you have used in writing these names and titles.¹

Section 7. Review

Write an original sentence using a proper noun for the subject, and a common noun with a verb-phrase in the predicate. Point out in your sentence: (1) the subject; (2) the predicate; (3) the asserting verb of the predicate. Tell why the noun subject is a proper noun; and why the noun in the predicate is a common noun.

Write on the board a list of ten proper nouns.

Show the difference in meaning between the two sentences of each pair of sentences below.

- | | |
|-------------------|-------------------------------|
| 1. I shall come. | 4. We shall write soon. |
| I will come. | We will write soon. |
| 2. You will come. | 5. They will write to-morrow. |
| You shall come. | They shall write to-morrow. |
| 3. He will come. | 6. It will be as you wish |
| He shall come. | It shall be as you wish. |

Give directions for the correct use of **can** and **may**.
Give examples.

¹ If necessary, consult the rules at the end of the book.

CHAPTER III

IN THE WOODS

Section 1. Reading and Discussion

Read aloud this description of a camping scene : —

UNDER THE WHITE BIRCHES

Men may say what they will in praise of their houses, . . . but, for our part, we are agreed that there is nothing to be compared with a tent. . . . It follows the wishes of its inhabitants, and goes with them, a traveling home. . . . At their pleasure, new beds of wild flowers surround it, new plantations of trees overshadow it, and new avenues of shining water lead to its ever-open door.

But it must not be supposed that every spot in the woods is suitable for a camp. . . . It is always necessary to look carefully for a bit of smooth ground on the shore, far enough above the water to be dry, and slightly sloping, so that the head of the bed may be higher than the foot. Above all, it must be free from big stones and serpentine roots of trees. A root that looks no bigger than an inch-worm in the daytime assumes the proportions of a boa-constrictor at midnight — when you find it under your hip-bone. There should also be plenty of evergreens near at hand for the beds. Spruce will answer at a pinch; it has an aromatic smell; but it is too stiff and humpy. Hemlock is smoother and more flexible; but the spring soon wears out of it. The balsam-fir, with its elastic

branches and thick flat needles, is the best of all. A bed of these boughs a foot deep is softer than a mattress and as fragrant as a thousand Christmas-trees. Two things more are needed for the ideal camp-ground — an open situation, where the breeze will drive away the flies and mosquitoes, and an abundance of dry firewood within easy reach.

.

All these conditions are met in our favorite camping-place. . . . A rocky point juts out into the river and makes a fine landing for the canoes. There is a dismantled fishing-cabin a few rods back in the woods, from which we can borrow boards for a table and chairs. A group of cedars on the lower edge of the point opens just wide enough to receive and shelter our tent. At a good distance beyond ours, the guides' tent is pitched; and the big camp-fire burns between the two dwellings. A pair of white birches lift their leafy crowns far above us, and after them we name the place.

.

And truly it (the white birch) is an admirable, lovable, and comfortable tree, beautiful to look upon and full of various uses. Its wood is strong to make paddles and axe-handles, and glorious to burn, blazing up at first with a flashing flame, and then holding the fire in its glowing heart all through the night. Its bark is the most serviceable of all the products of the wilderness. . . . It can be peeled off in a huge roll from some giant tree and fashioned into a swift canoe to carry man over the waters. It can be cut into square sheets to roof his shanty in the forest. It is the paper on which he writes his woodland dispatches, and the flexible material which he bends into drinking-cups of silver lined with gold. A thin strip of it wrapped around the end of a candle and fastened in a cleft stick makes a practicable chandelier. A basket for berries, a horn to

call the love-lorn moose through the autumnal woods, a canvas on which to draw the outline of great and memorable fish — all these and many other indispensable luxuries are stored up for the skillful woodsman in the birch bark.¹

HENRY VAN DYKE.

What trees are mentioned? Are all these trees in the woods or parks near your home? Name the trees you know by sight and tell where you have seen them growing.

Tell in what different ways the camper finds the white birch useful.

Perhaps some pupil will recite or read the passage in "Hiawatha" that tells about the building of the birch-bark canoe.²

Section 2. Dictation

Write from dictation : —

The Maple puts her corals on in May,
While loitering frosts about the lowlands cling,
To be in tune with what the robins sing,
Plastering new log-huts 'mid her branches gray;
But when the Autumn southward turns away,
Then in her veins burns most the blood of Spring,
And every leaf, intensely blossoming,
Makes the year's sunset pale the set of day.³

JAMES RUSSELL LOWELL.

What are the "corals" of the maple? Why is it a happy thought to call a "robin's nest" a "log-hut"? How is it "plastered"? What does Lowell mean by speaking of the leaves of the maple as "intensely blossoming" in the

¹ From *Little Rivers*. Copyright, 1895, by Charles Scribner's Sons.

² See page 70, Part I.

³ From *The Maple*.

autumn? How may the end of a year be so bright as to make a sunset seem pale?

Give the rules for the capital letters used; for the two apostrophes.

Section 3. Review of Nouns

Write a list of the nouns used in this chapter to name trees. Underline the nouns that name trees growing where you live. Add the names of any others you know.

Why should none of the words in the list begin with a capital letter?

Section 4. Adjectives

I. Read the numbered sentences, and answer the questions that follow them : —

1. Great oaks reach toward the purple ash and the somber pine.
2. The crimson woodbine climbs up the straight trunk of the branching elm.
3. Shaggy yellow birches stretched their knotted arms above us.
4. The proud sugar-maples wore their leafy crowns.
5. Every pine keeps its green leaves during the cold winter.
6. All pines keep their green leaves during the cold winter.
7. These five boys are gathering the ripe nuts.
8. See this boy shake the tall tree.
9. That boy is going to his pleasant camping-ground.
10. Those three boys are going with him.
11. Every boy likes to tramp in the thick woods.
12. All boys like to climb fruit-trees.

13. Many girls enjoy outdoor sports.
14. Active boys gathering ripe nuts are like nimble, industrious squirrels.
15. Dry leaves cling to the sturdy oak.

In the first sentence what word is used with the noun "oaks" to describe the trees? What word with the noun "ash"? with the noun "pine"? In the third sentence, what two words are used with the noun "birches" to make the picture clearer? Does the word "every" in the fifth sentence change, or modify, the meaning of the word "pine"? In the sixth, does "all" modify the meaning of "pines"? Observe that in the next sentences, the words "these," "this," "that," and "those" modify the meaning of the nouns by pointing out the boy or boys; that "three" and "five" make the meaning of the noun definite by telling how many.

With every common noun in the sentences given in this section for study, a word is used that in some way changes, or modifies, the meaning of the noun. Point out these modifying words.

A word used to modify the meaning of a noun or pronoun is called an adjective.

An adjective may express a quality of the object named by the noun. It may express number, point out the object named, or it may limit the meaning of a noun in other ways.

II. Complete and write the following sentences about leaves.¹

Fill the first blank in each sentence with the name of a tree; the other blanks with adjectives selected from the words in the columns. Select the adjectives that tell the

¹ If possible, have specimens of the leaves in class.

general size, shape, and texture of the leaves of the tree named.

1. The leaf of the — is — — —.
2. The — leaf is — — —.
3. The leaves of the — trees are — — —.
4. This — leaf is — — —.
5. These — leaves are — — —.

large	small	long	short
broad	wide	narrow	slender
ribbed	veined	coarse	heavy
fine	delicate	thick	thin
smooth	rough	prickly	fuzzy
hairy	woolly	sharp-pointed	blunt-pointed
rounded at base	rounded at apex	heart-shaped at base	

In class, read and discuss the sentences you have written.

Section 5. Oral Composition

What trees near your home bear fruit in autumn? in summer? in spring? What trees bear winged fruits? berries? nuts? How can you tell the fruit of an ash from that of a maple without seeing the trees from which the fruit came?

In the autumn, how can you tell a poplar from a maple by its coloring? an oak from each? a birch from all others? an ash? a beech?

Give a description of some tree with which you are very familiar. Begin by giving a general picture of its size, shape, and manner of branching; then tell about the bark, the leaves, the blossoms, and the fruit. Each pupil may give his description without

naming the tree; and the other pupils may guess the name.

Or, take as a subject, "Arbor Day."

What is the purpose of the day? Of what advantage is it to plant trees? (Beauty—shade—usefulness.)

Section 6. Written Composition

Write about camping in the woods. (When? Where? Who? What?)

Or, tell how your school celebrated Arbor Day.

Section 7. Review

Write sentences describing particular plants or flowers, using five descriptive adjectives (or adjectives that describe).

Give four adjectives used to point out the object or objects named. Use them in sentences.

In a sentence use an adjective to express number and one to express quality.

CHAPTER IV

FROM LUMBER-CAMP TO SAWMILL

Section 1. Reading and Discussion

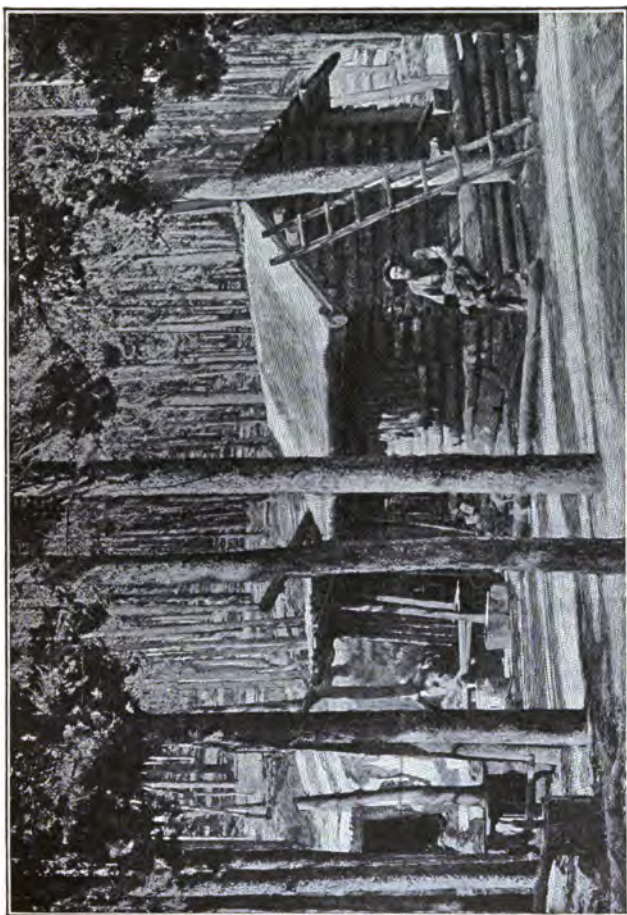
Read Whittier's lines about the life of lumbermen in camp. Describe to the class the series of pictures the poet makes you see.

THE LUMBERMEN

Wildly round our woodland quarters
Sad-voiced Autumn grieves;
Thickly down these swelling waters
Float his fallen leaves.
Through the tall and naked timber,
Column-like and old,
Gleam the sunsets of November,
From their skies of gold.

O'er us, to the Southland heading,
Screams the gray wild-goose;
On the night-frost sounds the treading
Of the brindled moose.
Noiseless creeping, while we're sleeping,
Frost his task-work plies;
Soon, his icy bridges heaping,
Shall our log-piles rise.

When, with sounds of smothered thunder,
On some night of rain,



From a photograph by Enos A. Mills

A LUMBERMAN'S HOME

Lake and river break asunder
Winter's weakened chain,
Down the wild March flood shall bear them
To the sawmill's wheel,
Or where Steam, the slave, shall tear them
With his teeth of steel.

Be it starlight, be it moonlight,
In these vales below,
When the earliest beams of sunlight
Streak the mountain's snow,
Crisps the hoar-frost, keen and early,
To our hurrying feet,
And the forest echoes clearly
All our blows repeat.

JOHN GREENLEAF WHITTIER.

Section 2. Phrases and Prepositions

I. The paragraph given below for study is a word-picture of a lumber-camp at night. Inclosed in each pair of brackets are two expressions that mean the same thing. In one of these expressions, the meaning of a noun is modified by a word used as an adjective; in the other, the meaning of the same noun is modified by a group of words, or phrase, used like an adjective.

Read each sentence in two ways, using first one expression in the brackets, then the other. Point out the phrases. Write on the board the first word of each phrase.

SCENE AT NIGHT IN A LUMBER-CAMP

It was a bright, cold { winter night.
night in winter. } The snow
on the ground reflected the light of the full moon. In a clear-
ing among the pines stood a { log cabin.
cabin of logs. } From the
roof flew { a large-winged owl,
an owl with large wings, } and another was
perched on the ridge-pole. A { horned moose
moose with horns } was
coming around the corner of the cabin, and a wolf crouched
between the two trees near the door. It was looking
toward a rabbit that sat by the big sled.

II. The following phrases are also used in the same paragraph:—

on the ground	between the trees
in a clearing	near the door
among the pines	on the ridge-pole

Repeat the first word of each phrase. Observe that each of these words is placed before a noun and shows the relation of the object named by the noun to something else. For example : In the phrase, "on the ground," "on" tells where to picture "the snow" in relation to "the ground" ; in other words, it shows the relation between "ground" and "snow."

Read the following sentences filling the blanks :—

Among shows where to place the — with relation to the pines.

Between tells where the wolf crouched in relation to the

Near shows where to place the — with relation to the door.

III. Read the next sentence in five different ways, by supplying each of these words: by, on, under, behind, before.

A rabbit sits — a big sled.

Observe that each of the five sentences gives a different picture, because of the different positions with reference to the sled in which the rabbit sits, as shown by the different words with which you filled the blank.

A word used to show relation between the principal word of a phrase and the word the phrase modifies is called a preposition.

The principal word of such a phrase is usually a noun or a pronoun.

IV. Make sentences about objects in the room, telling where they are placed with relation to something else.

In your sentences, use the prepositions: between, among, before, behind, against, near, to, at, in, above, below, under, beside, with, on.

Section 3. Use of "Into," "In"; "At," "To"; "Between," "Among"

Into implies action or motion from outside to inside. *In* implies rest, or action within a given space.

To implies motion toward some person, place, or thing. *At* implies rest.

Between is used to place something with reference to two other objects. *Among* places an object with reference to more than two.

Read the following sentences in class, filling each blank with the preposition *in*, *into*, *to*, *at*, *between*, or *among*. Give the reason for each choice.

1. My father said I must go — my room and remain — home to-day.
2. — which room — your house is the fireplace?
3. — which room — your house shall I carry the books?
4. — which room shall I leave them?
5. Have the men moved the new furnace — your house?
6. — which part of the cellar did they leave it?
7. I go — school every morning.
8. I shall be — school all day.
9. I promise you that I will be — your home at six o'clock.
10. I threw a ball — the tennis-court.
11. It still lies — the court — the two posts.
12. My rubber ball has lain — the water — the weeds all day.
13. Will you put my hat — the box for me?
14. At church, I sat — the corner of the seat.
15. I always sit — the grown people, — my father and mother.
16. Were you — church yesterday?
17. Who planted that row of trees — the house and the street?
18. There are several poplars — the elms.

Section 4. Changing Phrases to Words

A phrase introduced by a preposition is called a prepositional phrase.

Copy the prepositional phrases in the columns

below. After each phrase, write one word that has the same meaning.

Use in sentences both the phrases and the single words having the same meaning as the phrases.

with care	without happiness
with joy	at all times
with ease	without delay
of sweet smell	toward home
with pain	toward the east
at (or in) all places	toward the inside
in such a way	of great size
of wood	at a certain place
of gold	in a pleasant manner

Section 5. Dictation

Write from dictation after answering the questions following:—

Who shall reckon our debt to the pine? . . . It builds us roofs; no other keeps out the sun so well. It spreads a finer than Persian mat under our feet; provides for us endless music and a balsam of healing in the air. Then, when it finds us in barren places where bread is hard to get, it loads itself down with cones of sweet and wholesome food; and at last, in its death, it makes our very hearthstones ring with its song of cheer and mirth.

HELEN HUNT JACKSON.

What is the “mat”? the “music”? the “healing balsam”? Give the meaning of the last sentence of the dictation.

Point out the semicolons and explain the use of each. Tell why the word *its* in the last sentence is written without an apostrophe.

Section 6. Memorizing

Learn by heart this extract from Longfellow's
"The Building of the Ship":—

"Long ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow,
They fell, — those lordly pines!
Those grand, majestic pines!
'Mid shouts and cheers
The jaded steers,
Panting beneath the goad,
Dragged down the weary, winding road
Those captive kings so straight and tall,
To be shorn of their streaming hair,
And naked and bare,
To feel the stress and the strain
Of the wind and the reeling main,
Whose roar
Would remind them forevermore
Of their native forests they should not see again.

"And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars.
Ah! when the wanderer, lonely, friendless,
In foreign harbors shall behold
That flag unrolled,
'T will be as a friendly hand
Stretched out from his native land,
Filling his heart with memories sweet and endless!"

The poet does not say that the pines are like "captive kings," but speaks of them as though they were "captive kings." We often describe in this way, omitting the word like. What is meant by "the streaming hair of the captive kings"? the "reeling main"?

Section 7. Oral Composition

1. Tell the story of a board in the floor under your feet.

Or, tell the story of a board in any piece of furniture in your home, school-building, or church.

Tell about it from the time it was part of a growing tree in the forest until it was placed where it is.

2. If possible, visit a sawmill. Make careful notes of what you see, and of what the workmen tell you about their work. Give an account of the journey of a log up from the stream into the mill, through the mill, and out in smooth boards, laths, and shingles.

Section 8. Written Composition

1. Imagine that you are spending a week in a lumber-camp. Write a letter to some one at home, telling how everything looks around and within the camp.

2. Imagine that for three days of the week you spent in a lumber-camp you wrote a paragraph a day in a diary or journal, telling what you did and what you saw in the camp. Write what you imagine such a diary or journal might tell about each day.

3. Write a composition using the following sub-

ject and paragraph topics. Tell why you think the topics are arranged in this order.

EVERGREEN TREES

(1) Name and Home — (2) General Appearance — (3) Leaves — (4) Buds and Blossoms — (5) Fruit — (6) Uses.

The following hints and suggestions are given for help in writing out the paragraphs. Express all the ideas in good clear sentences. Be sure that each sentence begins and ends correctly.

Cold countries — mountain-sides — how adapted to lands of wind and snow.

Central, straight, towering trunk — growth always from ends of branches — branches never without leaves.

Long, slender, needle-like leaves (*arbor vitæ* excepted) — leaves falling, how? when? how often?

Scaly buds — two kinds of flowers, powder-bearing and seed-bearing — blossoms in May or June.

Fruit a scaly catkin or cone — winged seeds in inner face of scales.

Shelter and protection for animal life, how? — food, what? — material for adding to man's comfort, what and how?

Section 9. Review

Repeat as many words as you can that are used as prepositions.

Make sentences about objects in the schoolroom, using as prepositions the words against, for, from, of, and by.

Give directions for the use of the prepositions in, into; at, to; between, among. Give examples.

CHAPTER V

A RAILROAD JOURNEY

Section 1. Dictation

Write from dictation, after answering the questions that follow the selection: —

FROM A RAILWAY CARRIAGE

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clambers and scrambles,
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river:
Each a glimpse and gone forever! ¹

ROBERT LOUIS STEVENSON.

The semicolon is used to suggest a longer pause between ideas than is indicated by the comma. The

¹ From *A Child's Garden of Verses*. Copyright, 1895, by Charles Scribner's Sons.

writer of these verses wished the reader to get a series of pictures which might be seen from a car window. Into how many "pictures" is the first sentence of the second stanza separated by the semi-colons?

Where are exclamation marks used in this stanza? Why?

Section 2. Adverbs

I. Imagine that you had planned to ride on the cars to the town nearest your home; that it was almost time for the train and your mother called you.

Write the next paragraph, filling each blank with one of the words in the columns below, to tell what your mother said when she called.

"Go to the station —! Run —. If you go —, you will miss the train. If you go —, you can get — in time. It will start —. It — waits for a tardy passenger. It — leaves — in the morning. If you reach there —, you can return —."

soon	now	forever	early	almost
often	then	to-day	late	quickly
usually	once	to-morrow	here	pleasantly
never	already	ever	there	noisily
immediately	sometimes	always	aboard	easily
yonder	homeward	nearly	slowly	greatly

Each of the words with which you have filled the blanks changes, or modifies, the meaning of the verb in the statement by answering one of the following questions: How? When? How long? Where? In which direction?

A word used to change, or modify, the meaning of a verb is called an adverb; therefore, the words supplied are all adverbs.

Point out in the sentences above, each verb that is modified by a supplied adverb, and tell how the meaning of the verb is modified.

II. A friend was to take a ride with you. He was waiting at the station.

Write the paragraph that follows, to tell what he said. Fill each blank with one of the words that follow the paragraph, using no word twice. There are nine blanks to be filled, and nine words with which to fill them.

I have been ——— anxious! You have run ——— fast! I am ——— surprised that you are late, and am ——— sorry about it. Does the train start ——— early for you? I was ——— late myself, and am ——— tired. Are you ——— sure that you are able to go? I see you are ——— lame.

quite	somewhat	very
nearly	almost	too
so	greatly	rather

Each word supplied modifies the meaning of an adjective or an adverb in the sentence, by answering one of the following questions: How much? How little? or, To what extent?

Words used to modify the meaning of adjectives and adverbs are called adverbs; therefore, the words with which you filled the blanks are adverbs.

Point out in the sentences above the adjectives and the adverbs that are modified in meaning by the sup-

plied adverbs; and tell how the meaning of each is modified.

A word used to modify the meaning of a verb, an adjective, or another adverb, is called an adverb.

III. Give oral sentences using correctly the adverbs rather, greatly, and somewhat.

Avoid the use of such words as awful, awfully, dreadful, or dreadfully for the adverbs very or greatly.

Section 3. Oral Composition

Tell the class of a real or an imaginary trip by rail.

Go to some village, city, or town about which you have studied in your geography lesson. Choose a place that you have never visited; one which is at least a two days' journey from your home. Follow the route you would take in making a real trip to this place. Give an account of the trip, and not a description of the place visited.¹

Section 4. Use of "To," "Too," and "Two"

Write sentences using the preposition to, the adjective two, and the adverb too. Observe the difference in spelling.

Copy from this book, your reader, or any other book, three sentences containing to; three containing two; and three containing too.

In class write the following sentences on the board, filling each blank with the correct one of the three words: —

— of the lessons given — us to-day were — easy.

¹ Consult railway maps and time-tables.

We could learn them — easily. We did not need — study.

Each pupil may write a sentence containing all three words, and dictate the sentence to the class.

Section 5. Written Composition

Select one of the following subjects: —

1. Write the story told in the following verses. Use direct quotations.

FARMER JOHN

Home from his journey Farmer John

Arrived this morning, safe and sound.

His black coat off, and his old clothes on,

“Now, I’m myself!” says Farmer John;

And he thinks, “I’ll look around.”

Up leaps the dog: “Get down, you pup!

Are you so glad that you could eat me up?”

The old cow lows at the gate, to greet him;

The horses prick up their ears, to meet him:

“Well, well, old Bay!

Ha, ha, old Gray!

Do you get good feed when I’m away?”

“For, after all,” says Farmer John,

“The best of a journey is getting home.

I’ve seen great sights; but would I give

This spot, and the peaceful life I live.

For all their Paris and Rome?

These hills for the city’s stifled air,

The big hotels all bustle and glare,

Land all houses, and roads all stones,

That deafen your ears and batter your bones?

Would you, old Bay?
Would you, old Gray?
That's what one gets by going away!"

J. T. TROWBRIDGE.

2. Write a telegram.

While you are riding "faster than fairies and faster than witches," the train is suddenly stopped. You are delayed by the wreck of the train ahead of you. You fear that the people at home may be anxious about you, and you send them a telegram of ten words. Write all you can tell in ten words about what has happened and what you expect to do.

In writing telegrams, it is not necessary to use complete sentences.

The telegrams may be written on the board, and the best one chosen by class vote.

3. Write a letter to some member of the family.

Tell them just when to expect you home, — on what day, over what railroad line or lines, and at what hour the train is due. Let them know that you will be glad to be at home again, even though you have had a very pleasant time.

Section 6. Review

Write a sentence using a comma and one using a semicolon.

What questions do adverbs usually answer about the words they modify?

Use these words as adverbs in good sentences: never, often, already, almost, quite, very, too, rather.

CHAPTER VI

THE EARLY SETTLERS IN AMERICA

Section 1. Study of Poem

Read the poem thoughtfully, and study the lesson at the end of the section.

THE LANDING OF THE PILGRIMS

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the roll of the stirring drums,
And the trumpet that sings of fame:

Not as the flying come,
In silence and in fear; —
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea!

And the sounding aisles of the dim woods rang
To the anthem of the free.

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared —
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim band; —
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war? —
They sought a faith's pure shrine!

Ay, call it holy ground,
The spot where first they trod!
They have left unstained what there they found —
Freedom to worship God.

FELICIA HEMANS.

The first stanza pictures the place, and the next two lines tell the time of day of the landing. The last two lines of the second stanza tell of the persons and what they did. The fourth and fifth stanzas also tell what they did.

To what country had these exiles come? Why? What

line in the poem answers this question? Explain the meaning of this line. In what time of year? On what part of the "wild New England shore" did they moor their bark? What was the name of this bark?

Name some of the men and women who were "amidst that pilgrim band." Read the lines in this poem that show the character of this "band of exiles." Give some other adjectives that describe their character.

Section 2. Personal Pronouns

I. Read aloud the sentences below, about the Pilgrims.

Fill the blanks with pronouns : in the second paragraph, with pronouns used for the name "Samoset"; in the third paragraph, with pronouns used to refer to "housewife"; in the fourth, with pronouns used for the noun "corn"; in the fifth, with the pronouns "Priscilla" would use in speaking to "John Alden" to avoid repeating his name; and in the last couplet of the fifth paragraph, with the pronouns "Priscilla" would use instead of her own name.

1. One day the Pilgrims were startled by the voice of an Indian. Looking up, they saw a savage named Samoset, who had boldly walked into their village to greet them.
2. The colonists received — so kindly that — enjoyed — visit, and came back the next day, bringing Squanto with —.
3. The Pilgrim housewife had to spin — wool, and card — flax. — had to weave the cloth and make the clothes. — taught the children to help —.
4. Corn was the principal food. — was cooked in

many ways. The early settlers of the United States could scarcely have lived without —. — value cannot be measured.

5. John Alden went to visit the Puritan maiden, Priscilla. She welcomed him,

"Saying, 'I knew it was — when I heard — step in the passage,

For I was thinking of — as I sat there singing and spinning!

Kind are the people — live with, and dear to — my religion!

Still — heart is so sad, that — wish myself back in Old England.' "

6. We owe many of our blessings to the early settlers in this country. They gave us a free country.

Group in columns the pronouns with which you have filled the blanks.

In the first column, write the pronouns used for the name of the person speaking; in the second, those used for the name of the person spoken to; in the third, those used for the name of the person or thing spoken of.

A pronoun that shows by its form whether it refers to the person speaking, the person spoken to, or the person or thing spoken of, is called a personal pronoun.

II. In (1) the first group of sentences about the Pilgrims, in Exercise I of this section, three personal pronouns are used instead of the plural noun, Pilgrims. Name them.

In (6) the last group of sentences about the Pilgrims, in the same exercise, three personal pronouns

are used by the person speaking, to refer to himself with others. Name them.

I, my, me, he, his, him, she, her, it, and its are the singular forms of the personal pronouns.

We, our, us, they, their, and them are the plural forms of the personal pronouns.

You and your are both singular and plural forms.

The subject forms of the personal pronouns are *I, we, you, he, she, it, and they*.

The possessive forms are *my, our, his, your, her, its, and their*.

The object forms are *me, us, you, him, her, it, and them*.

Make sentences, using personal pronouns as subjects. Have several of these sentences tell something about a Pilgrim, the Pilgrims, or ourselves as compared with them,—in appearance, character, homes, habits, or customs.

Write in sentences the possessive forms of the personal pronouns, that is, those used to show possession. Be sure to write correctly the possessive form, *its*.

The apostrophe is never used with the possessive form of a pronoun.

Give sentences using correctly each of the object forms.

Section 3. Dictation

Write these words from dictation :—

ocean	Indians	Sabbath	Pilgrims
voyage	Massasoit	Thanksgiving Day	sailed
Mayflower	Squanto	prayer	explored

Holland	friendly	solemn	settled
America	feasting	service	building
Plymouth	venison	gratitude	suffering
freedom	turkeys	worship	sickness

Give the rule for each capital letter in the words you have written. In class, use the words in sentences.

Section 4. Oral Composition

1. Read the following selection from Longfellow's poem, "The Courtship of Miles Standish," and tell how the Pilgrims built their houses.



PLYMOUTH IN 1622

"Meanwhile Alden at home had built him a new habitation,

Solid, substantial, of timber rough-hewn from the firs of the forest.

Wooden-barred was the door, and the roof was covered with rushes;

Latticed the windows were, and the window-panes were of paper,

Oiled to admit the light, while wind and rain were excluded.

There too he dug a well, and around it planted an orchard : Still may be seen to this day some trace of the well and the orchard."

2. Tell about the Pilgrims and the Indians : Samoset ; Squanto ; Massasoit.

Section 5. Written Composition

1. Each pupil may write a short composition telling some part of the story of the Pilgrims.¹ The compositions may be read aloud in class. The subjects may be so selected and the order of reading so arranged that what is read will give a connected account.²

The following subjects are suggested :—

1. The Pilgrims leaving England: Why? When? How? How many? Name some of them. Tell any incident connected with their reason for leaving.
2. The Pilgrims in Holland: Why in Holland? When? How long a time were they there? How did they live while there? Why did they leave? When? How?
3. The Voyage of the Mayflower: Tell something about the ship. How many were in the company? What "two bleak months" were they on the way? Tell any incident of the voyage.
4. The First Month in America.
5. The First Thanksgiving Day in America.

If possible, read, in addition to the school histories, Hezekiah Butterworth's *The Pilot of the Mayflower*.

² A similar series of compositions may be written in connection with other history lessons.

2. Or, tell in the same way the story of the founding of Jamestown, making a similar outline. Or, tell in the same way the most interesting story you know in the early history of your own state.

Section 6. Summary and Review

A pronoun that shows by its form whether it refers to the person speaking, the person spoken to, or the person or thing spoken of, is called a personal pronoun.

SINGULAR FORMS OF PERSONAL PRONOUNS

I	you	he	she	it	Subject Forms
my	your	his	her	its	Possessive Forms
me	you	him	her	it	Object Forms

PLURAL FORMS OF PERSONAL PRONOUNS

we	you	they	Subject Forms
our	your	their	Possessive Forms
us	you	them	Object Forms

Write ten sentences using five singular and five plural personal pronouns.

Tell of each of the ten pronouns you have used whether it is a subject, or a possessive, or an object form.

CHAPTER VII

SCHOOL-DAYS

Section 1. Reading and Discussion

I. Read these delightful descriptions of schools.¹ Compare these schools with one another and with your own.

The following extract is from one of Ian Mac-laren's beautiful pictures of the simple life of the past in the Scottish Highlands:² —

The present school-house stands in an open place beside the main road to Muirtown, treeless and comfortless, built of red, staring stone, with a playground for the boys and another for the girls, and a trim, smug-looking teacher's house, all very neat and symmetrical, and well regulated.

One evening I came on him [the schoolmaster], listening bare-headed to the voices, and he showed so kindly that I shall take him as he stands. A man of middle height, but stooping below it, with sandy hair turning to gray, and bushy eye-brow covering keen, shrewd gray eyes. You will notice that his linen is coarse but spotless, and that, though his clothes are worn almost threadbare, they are well brushed and orderly.

Perhaps one ought to have been ashamed of that school-house, but yet it had its own distinction, for scholars were

¹ The reading may be done in the reading-class.

² From *Beside the Bonnie Brier Bush*.

born there, and now and then to this day some famous man will come and stand in the deserted playground for a space. The door was at one end, and stood open in summer, so that the boys saw the rabbits come out from their holes on the edge of the wood, and birds sometimes flew in unheeded. The fireplace was at the other end, and was fed in winter with the sticks and peats brought by the scholars. On one side Domsie sat with the half-dozen lads he hoped to send to college, to whom he grudged no labor, and on the other gathered the very little ones, who used to warm their bare feet at the fire, while down the sides of the room the other scholars sat at their rough old desks, working sums and copying. Now and then a class came up and did some task, and at times a boy got the tawse¹ for his negligence, but never a girl. He kept the girls in as their punishment, with a brother to take them home, and both had tea in Domsie's house, with a bit of his best honey, departing much torn between an honest wish to please Domsie and a pardonable longing for another tea.

"Domsie" we called the schoolmaster, behind his back in Drumtochty, because we loved him.

II. The book, "The Heart of a Boy," is a school-boy's journal kept by an Italian boy who has now become a famous writer.² The extracts that follow show what he wrote at different times about his teachers : —

Monday, Oct. 17th.

The school-room seemed sad and small to me. . . . I was thinking of my teacher of the second class; he was so good and always laughed with us, and so small that he seemed like a companion, and I was sorry not to see him there with his bushy red hair. Our present teacher is tall,

¹ Punishment.

² Edmondo de Amicis.

with long hair and no beard, and he has a straight wrinkle across his forehead. His voice is heavy and he looks at us fixedly, as though to read our inmost thoughts; I do not think he ever laughs.

Tuesday, the 18th.

My new teacher pleases me since this morning. While we were coming in, he stood at his post, and many of his pupils of last year peeped in through the door to salute him; . . . some would enter, touch his hand, and run away. It was plain that they liked him and would have been pleased to remain with him. He answered: "Good-day," shook the hands that were tendered him, but looked at no one, and at every salute remained serious, with the straight wrinkle on his forehead. . . .

Saturday, Dec. 17th.

Mistress Delcati, the teacher of my brother, was sent to Cromi's class, and in Mistress Delcati's place they put the one whom they call "The Little Nun," because she is always dressed in black and has a small white face. She combs her hair down smoothly; her eyes are very clear, and she has such a low voice that it seems as though she were all the time murmuring prayers. "One cannot understand her," says my mother, "she is so mild and timid, with such a tremor in her voice that one can scarcely hear her: and she never cries, never gets angry." Still she holds the boys down very quietly so that they cannot be heard, and the most roguish of them will bow his head if she only admonishes him with her finger. Her school seems like a church; this is another reason why they call her "The Little Nun."

There is another whom I also like — the little school-mistress of the upper number three, the young lady with the rosy face and two dimples in her cheeks; she wears

a large red feather in her hat and a yellow cross on her neck. She is always happy and keeps the class merry; she is always smiling, and when she scolds with her silvery voice it seems as though she were singing, striking her little rod on the table and clapping her hands to impose silence. When they leave the room she runs behind them like a child, first to one and then another, to keep them in line. She pulls up the cap of one and buttons the coat of another, so that they will not catch cold. She begs the parents not to chastise them at home. She brings lozenges for those who cough, and lends her muff to those who are cold, and she is constantly harassed by the little fellows who torment her and ask her for kisses, pulling at her veil and mantle. She lets them do it, and kisses every one, laughing, and she returns home all out of breath but happy.

III. The teacher or some member of the class may read or recite Whittier's poem, "In School-Days."¹

Section 2. Use of Forms of Verbs

I. The words in the following columns are all used in sentences as verbs, to assert something about the subject.

The words in the first column are used to assert the action of a plural subject as taking place in present time; those in the second are used to assert the action of a singular subject as taking place in present time; the verbs in the third are used to assert the action of both singular and plural subjects as taking place in past time; those in the

¹ See page 104, Part I.

fourth column are the forms of the same words to be used with *has*, *have*, and *had*.

Study the list of verbs given, and be ready to write the four forms of each from the dictation of any one form.

PRESENT PLURAL	PRESENT SINGULAR	PAST	FORMS USED WITH <i>has, have, had</i>
sit	sits	sat	sat
hang	hangs	hung	hung
lie	lies	lay	lain
stand	stands	stood	stood
wear	wears	wore	worn
catch	catches	caught	caught
take	takes	took	taken
lay	lays	laid	laid
whip	whips	whipped	whipped
send	sends	sent	sent

Make oral sentences using the words in the last column with *has*, *have*, and *had*.

II. In the sentences¹ given below for study, each verb asserts the action as taking place in present time.

Point out the verb, and tell whether it is singular or plural in form, and why.

Re-write each sentence, changing each verb to assert the same action as taking place in past time. Separate subject and predicate by a vertical line.

MODEL. The children | sat on long benches.

1. The children sit on long benches.
2. A birch-rod hangs over the fireplace.
3. A heavy ferule lies on the master's desk.

¹ The sentences are from Hawthorne's *An Old-Fashioned School*.

4. The children stand in a row to recite.
5. The queer-looking little fellows wear square-skirted coats.
6. Master Cheever's eye catches the boys at play.
7. The schoolmaster takes the rod from over the fire-place.
8. He lays the ferule on the table.
9. He whips the mischievous boys.
10. He sends the children home.

Read the sentences aloud, changing the present form of each verb to a verb-phrase with *has*, *have*, or *had*.

Section 3. Object of the Verb

I. In each of the last six sentences given in Exercise II of Section 2, the verb with its subject expresses an incomplete thought, until a word (given in special type) is added to complete the predicate. It requires a noun or pronoun to tell who or what receives the action, or is affected by it.

The noun or pronoun used to name the object that receives the action of a verb is called the *object of the verb*, or the *object*.

Tell why each of the nouns printed in special type in the sentences referred to above, is the object of the verb in the sentence.

II. The thoughts in the incomplete sentences given below are from the Italian boy's description of the happy, smiling schoolmistress whom he liked.

Complete and write the sentences. Draw a line under the noun or pronoun you have used as the

object of the verb. In class, tell why the underlined word is the object.

- (what ?)
- The little school-mistress wears —.
- (what ?)
- She strikes — on the table.
- (what ?)
- She claps — to impose silence.
- (what ?)
- She brings — for those who cough.
- (what ?)
- She lends — to those who are cold.
- (whom ?)
- She kisses —.

Section 4. Use of Forms of "Learn" and "Teach"

PRESENT	PAST	FORMS USED WITH <i>has, have, had</i>
learn — learns	learned	learned
teach — teaches	taught	taught

Remember that each must learn for himself; that one person teaches another by helping him to learn.

Read the following sentences aloud, choosing the correct word of each pair given, and filling the blanks : —

1. Squanto ^(learned)
(taught) the colonists how to plant corn.
2. He also ^(learned)
(taught) them how to cultivate, grind, and cook it.
3. Then every mother ^(learned)
(taught) her children to —.
4. Now, our mothers ^(learn)
(teach) us to —.

5. Each mother should ^(learn)
_(teach) her children to —.
6. Each child should ^(learn)
_(teach) to —.
7. The Pilgrim Fathers ^(learned)
_(taught) their boys to —.
8. All Pilgrim children were ^(learned)
_(taught) to —.
9. Before they were twelve years old, their parents had
^(learned)
_(taught) them to —, and they had — to do
it well.
10. We learn from others; others may ^(teach)
_(learn) us.

Section 5. Oral and Written Composition

I. Picture in your mind the first school you can remember clearly. Describe the schoolhouse and schoolroom as it looked to you then. Tell when and where the school was.

Or, tell of some incident that happened in that school.

II. Describe some other schoolhouse, or tell some other schoolroom incident, in which you were interested.

Section 6. Review

Write in sentences different forms of the following verbs: break, lay, buy, and bring. Draw one line under the noun or pronoun subject, and two lines under the object, if there be one.

CHAPTER VIII

THE OAK-TREE AND THE FIR-TREE

Section 1. Reading

Read silently the following story by Henry van Dyke:¹—

THE OAK OF GEISMAR

I

Through the wide forest which rolled over the hills of central Germany, nearly twelve centuries ago, on the day before Christmas, a little company of pilgrims was journeying northward.

At the head of the band was a man about forty years of age, fair and slight, with eyes as blue as the sky and full of kindness, yet flashing with the fire of a will that knew no weakness and no fear. His thick garments of fur were covered with a coarse black robe, girt high about his waist, so that it might not hinder his quick stride; and in his right hand he carried a strong staff, fashioned at the upper end into the semblance of a cross. It was Winfrid of England, who had left his . . . noble estate in Wessex, to bring the Gospel to his heathen kinsmen in the woodland of Thuringia. . . .

Close beside him, and keeping step with him, . . . was the young Prince Gregor; . . . a sturdy, resolute figure in woodman's dress, with short cloak and cap of wolf's skin, carrying on his shoulder a mighty axe, to cut away the fallen trees which here and there blocked the way.

¹ If preferred, the reading may be done in the reading-class.

Behind these leaders followed a group of foresters and servants; then two sledge-horses blowing thick clouds of steam from their frosty nostrils; and last of all came the rear-guard, armed with bows and javelins. For it was no light adventure, in those days, to pass through the weird woodland, haunted by bear and wolf, lynx and boar, and . . . men who were fiercer than beasts of prey. . . .

Winfrid turned and spoke to his followers in a cheerful voice that refreshed them like wine.

"Courage, brothers, forward yet a little. . . . Well know I that ye are weary; and my own heart wearies also for the home in England, where those I love so dearly are keeping feast this Christmas-eve. . . . But we have work to do before we feast to-night. For this is the Yule-tide, and the heathen people of the forest have gathered at the Oak of Geismar to worship their god, Thor; and strange things will be seen there. . . . But we are sent to lighten their darkness; and we will teach our kinsmen to keep a Christmas with us such as the woodland has never known. Forward, then, in God's name!"

.

II

After a while the road . . . emerged suddenly upon a glade, round and level except at the northern side, where a swelling hillock was crowned with a huge oak-tree. . . .

"Here," cried Winfrid, as his eyes flashed and his hand lifted his heavy staff, "here is the Thunder-oak; and here the cross of Christ shall break the hammer of the false god Thor."

In front of the tree a blazing fire of resinous wood sent its tongues of flame and fountains of sparks far up into the sky, and a great throng of people were gathered around it in a half-circle. . . . All the people were looking intently toward the fire at the foot of the oak.

Then Winfrid's voice rang out. "Hail, ye sons of the forest! A stranger claims the warmth of your fire in the winter night."

Swiftly, and as with a single motion, a thousand eyes were bent on the speaker. The semicircle opened silently in the middle; Winfrid entered with his followers; it closed again behind them. . . . The old priest, Hunrad, advanced to meet the travelers. . . .

"Your kinsman am I, of the German brotherhood," said Winfrid, "and from Wessex, beyond the sea, have I come to bring you a greeting from that land, and a message from the All-Father, whose servant I am."

"Welcome, then," said Hunrad, "welcome, kinsman, and be silent; for what passes here is too high to wait, and must be done before the moon crosses the middle heaven. . . . This night is the death-night of the sun-god, Baldur the Beautiful, beloved of gods and men. This night is the hour of darkness and the power of winter, of sacrifice and mighty fear. This night the great Thor, the god of thunder and war, to whom this oak is sacred, is grieved for the death of Baldur, and angry with this people because they have forsaken his worship. Long is it since an offering has been laid upon his altar, long since the roots of his holy tree have been fed with blood." . . .

A chant, in which the voices of the men and women blended, like the shrill wind in the pine-tree above the rumbling thunder of a water-fall, rose and fell in rude cadences.

"O Thor, the Thunderer,
Mighty and merciless,
Spare us from smiting!
Heave not thy hammer,
Angry, against us;
Plague not thy people.

Take from our treasure
Riches of ransom.
Silver we send thee,
Jewels and javelins,
Goodliest garments,
All our possessions,
Priceless, we proffer.
Sheep will we slaughter,
Steeds will we sacrifice;
Bright blood shall bathe thee,
O tree of Thunder,
Life-floods shall lave thee,
Strong wood of wonder,
Mighty, have mercy,
Smite us no more.
Spare us and save us!
Spare us, Thor! Thor!"

The old priest . . . lifted his face and spoke.

"None of these things will please the god. . . . Thor claims your dearest and your noblest gift."

Hunrad moved nearer to the handful of children who stood watching the red mines in the fire and the swarms of the spark-serpents darting upward. . . . Among them . . . was a boy like a sun-ray, slender and quick, with blithe brown eyes and hair of spun silk. The priest's hand was laid upon his shoulder.

"Here," said the old man, " . . . here is the chosen one, the eldest son of the Prince, the darling of the people. Hearken, Asulf, wilt thou go . . . to bear a message to Thor?" . . .

"Yes, priest, I will go if my father bids me. Is it far away? Shall I run quickly? Must I take my bow and arrows for the wolves?"

"Yes, my Prince, both bow and spear shalt thou have,

for the way is long, and thou art a brave huntsman. But in darkness thou must journey for a little space, and with eyes blindfolded. Fearest thou?"

"Naught fear I," said the boy, "... for I am Alvold's son and the defender of my folk."

Then the priest led the child ... to a broad stone in front of the fire, and gave him his little bow tipped with silver, and his spear with shining head of iron; he bound the child's eyes with a white cloth, and bade him kneel beside the stone with his face to the east. ... Winfrid moved noiselessly until he stood close behind the priest.

The old man stooped to lift a black hammer of stone from the ground — the sacred hammer of the god Thor. Summoning all the strength of his withered arms, he swung it high in the air. It poised for an instant above the child's fair head, then turned to fall.

... Winfrid's heavy staff thrust mightily against the hammer's handle as it fell. Sideways it glanced from the old man's grasp, and the black stone, striking on the altar's edge, split in twain. A shout of awe and joy rolled along the living circle; and the branches of the oak shivered; the flames leaped higher; and as the shout died away the people saw the lady Thekla, with her arms clasped round her child, and above them, on the altar-stone, Winfrid, his face shining like an angel's.

III

"Hearken, ye sons of the forest! No blood shall flow this night ... for this is the birth-night of the white Christ, the son of the All-Father, the Saviour of mankind. Fairer is he than Baldur the Beautiful, greater than Odin the Wise, kinder than Freya the Good. Since He has come sacrifice is ended. The dark Thor, on whom ye have vainly called, is dead. ... And now on this Christ-

night ye shall begin to live. This Blood-tree shall darken your land no more. In the name of the Lord I will destroy it."

He grasped the broad axe, . . . and as the bright blade circled above his head, and the flakes of wood flew from the deepening gash in the body of the tree, a whirling wind passed over the forest. It gripped the oak from its foundations. Backward it fell like a tower, groaning as it split asunder in four pieces. But just behind it, and unharmed by the ruin, stood a young fir-tree pointing a green spire toward the stars.

Winfrid let the axe drop, and turned to speak to the people.

"This little tree, a young child of the forest, shall be your holy tree to-night. It is the wood of peace, for your houses are built of the fir. It is the sign of an endless life, for its leaves are ever green. See how it points upward to heaven. Let this be called the tree of the Christ-child; gather about it, not in the wild wood, but in your own homes; there it will shelter no deeds of blood, but loving gifts and rites of kindness."

So they took the fir-tree from its place, and carried it in joyful procession to the edge of the glade, and laid it on one of the sledges. . . . When they came to the village, Alvold bade them open the doors of his great hall and set the tree in the midst of it. They kindled lights among its branches, till it seemed to be tangled full of stars. The children encircled it wondering, and the sweet smell of the balsam filled the house.

Then Winfrid stood upon the dais at the end of the hall, with the old priest sitting at his feet near by, and told the story of Bethlehem, of the babe in the manger, of the shepherds on the hillside, of the host of angels and their strange music. All listened, even the children, charmed into stillness.

But the boy Asulf, on his mother's knees, folded warm by her soft arms, . . . put up his lips to her ear and whispered, "Mother, listen now, for I hear those angels singing again behind the tree."

And some say it was true; but others say that it was the Prince Gregor and his companions, at the lower end of the hall, softly chanting their Christmas hymn:—

"All glory be to God on high,
And to the earth be peace;
Good-will, henceforth, from heaven to men
Begin, and never cease."¹

Section 2. Study of Story. Word and Sentence Study and Oral Composition

Compare this band of pilgrims with the Pilgrims that came to Plymouth: in their purpose in leaving England; their character.

STUDY OF PART I

The first sentence tells the place, the time, and the principal persons of the story. Where did the events take place? When? Who were the persons? What were they doing?

Next follows the description of the central, or most important, figure in the scene with which the story opens.

The third paragraph pictures the person next in importance. What preposition tells where to place him with relation to Winfrid?

The fourth paragraph tells us how to complete the picture.

What phrase tells where to place the foresters and the servants? What preposition tells their relation to the leaders?

¹ From *Scribner's Magazine*, vol. x. Copyright, 1891, Charles Scribner's Sons.

The last paragraph in Part I quotes the words of the leader to his men.

Describe in your own words your mental picture of Winfrid; his appearance and his character as shown by his looks and manner. Read your description in class.

Write three sentences to describe Prince Gregor.

Write the last paragraph of Part I in the form of an indirect quotation, using as many as possible of the words Winfrid used. In class, read the paragraph you have written. Compare the indirect quotation with the direct; tell which you like better, and why.

STUDY OF PART II

Part II opens with a picture of what Winfrid, Gregor, and the rest of the little band of pilgrims see and do as they move on to another place and meet new persons. A huge oak-tree is now the center of the picture. What did Winfrid say about it?

Compare the first statement in the second paragraph with the statement, "A blazing fire sent flame and sparks far up into the sky." Show how the expressions "tongues of flame" and "fountains of sparks" add to the picture.

Winfrid and his followers break into the semicircle, which closes again behind them, and the old priest and Winfrid enter into conversation.

Copy the two paragraphs that quote the conversation of Winfrid and Hunrad. Spell every word correctly, and place correctly every punctuation mark and capital letter.

In class, point out the broken quotations in the paragraphs copied, and give the rules for their punc-

tuation. Give, also, the reason for each capital letter and for each comma.

Write, without the book, the conversation between Hunrad and the boy Asulf. Write at least one broken quotation; one in which the words not quoted precede the quotation; one in which they follow the quotation.

STUDY OF PART III

1. Write in your own words the story told in Part III, — how the fir-tree was chosen to take the place of the oak-tree sacred to Thor.

2. Write the last paragraph from dictation after giving the reason for each capital letter and each mark of punctuation.

Section 3. Review of Objects of Verbs

In the sentences given below, the verbs or verb-phrases are printed in special type. Each of these verbs or verb-phrases takes an object. Find the object of each by asking *what* or *whom*, as in Section 3 of the last chapter.

Copy the sentences. Separate the subject and predicate of each by a vertical line. Draw one line under the subject and two lines under the object of each verb or verb-phrase.

1. A blazing fire sent tongues of flame into the sky.
2. Thor claimed their dearest gift.
3. The children were watching the red mines in the fire.
4. Hunrad laid his hand on Asulf's shoulder.
5. The boy feared nothing.
6. The old man lifted the black hammer of stone.

7. He summoned all the strength of his withered arms.
8. Winfrid's heavy staff thrust the hammer to one side.
9. "This Blood-tree shall darken your land no more."
10. "I will destroy it."
11. A whirling wind gripped the oak from its foundation.
12. A young fir-tree pointed a green spire toward the stars.
13. They took the tree from its place.
14. They set it in the midst of a great hall.
15. They kindled lights among its branches.
16. Then Winfrid told the story of Bethlehem.

Section 4. Use of the Object Forms of Personal Pronouns

I. The object forms of personal pronouns are *me, us, you, him, her, it, and them*. Of these seven object forms, only *it* and *you* are used both as subject and object.

Give many oral sentences, using these seven pronouns as objects of verbs.

Write sentences containing these phrases: from me; to her; near it; beside him; by you; for them; among us.

Copy from this book, your reader, or any other book, sentences containing personal pronouns used after prepositions other than those given in the last paragraph.

The object forms of personal pronouns are used after prepositions and as objects of verbs.

II. It is a common error to use a subject form for an object form when another word, phrase, or statement comes between the verb and the pronoun.

Read the following sentences aloud, filling the

blanks with personal pronouns. Point out the object forms of personal pronouns. Tell why the form selected is correct in each place.

1. Mary is a good friend to my brother and me. He sits between her and —.
2. Miss Brown is at our neighbor's home to-day. She visits them and —.
3. She and — drove the horses into the barn.
4. Father helped her and — to climb into the hay-rack.
5. — girls forgot our books and the boys forgot theirs.
6. Miss Gray sent them and — home to get the books.
7. They and — hurried to the fire.
8. — boys walked home every night.
9. Please give new pins to him and —.
10. May she and — write on the board?
11. Father and mother are away. We have letters from him and —.
12. He and — both wrote yesterday to my sister and —.

III. Copy from this book five sentences containing the pronoun *them*. Read the sentences in class. Name the noun in each sentence for which the pronoun *them* is used, and point out the verb of which it is the object, or the preposition which it follows.

Observe that *them* is always an object form; and that it is always used instead of a plural noun and never to modify the noun.

When the noun is expressed, the adjective *this*, *that*, *these*, or *those* should be used to point out the object or objects.

Read the following incomplete sentences, filling

each blank with the adjectives *this*, *that*, *these*, or *those*, or the pronoun *them*. Give the reason for each choice.

1. — children in — class are reading while — children in — class are writing. I will help —.
2. — examples in our lesson to-day are not so difficult as — examples we had yesterday. Father explained — to my brother and me.
3. I like — kind of apples better than — kind. Have you tasted —?
4. You may choose two kinds of candies. Will you have — kinds or — kinds? Take — now.

Section 5. Written Composition

Write two paragraphs on the subject, "The Oak-tree of Heathendom and the Fir-Tree of Christendom."

In the first paragraph, tell how the oak-tree was used in heathen worship, requiring the sacrifice of loved ones.

In the second, tell how the Christmas-tree is now used in the home to bear tokens of love.

Section 6. Summary and Review

SUBJECT FORMS	POSSESSIVE FORMS	OBJECT FORMS
I	my	me
you	your	you
he	his	him
she	her	her
it	its	it
we	our	us
they	their	them

Of these pronouns, only *it* and *you* are used both as subject and object.

The object forms are used after prepositions and as objects of verbs.

Write from memory the personal pronouns, arranged as at the beginning of this section.

Give sentences using five personal pronouns after prepositions and two others as objects of verbs.

Give directions for the use of *these*, *those*, and *them*.

Give pairs of sentences in which (1) *these* or *those* and (2) *them* are used to refer to the same noun.

EXAMPLE: (1) These flowers are fragrant.

(2) Smell them.

Give the rules for writing quotations.

CHAPTER IX

SNOW-BOUND

Section 1. Reading

In the poem, "Snow-Bound," John G. Whittier has given a true picture of his own home life and family circle when he was a boy on a New England farm near Haverhill, Mass.¹

If possible read the entire poem in the reading-class; if not, read this selection aloud.²

FROM "SNOW-BOUND"

I

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.
Slow tracing down the thickening sky
Its mute and ominous prophecy,
A portent seeming less than threat,
It sank from sight before it set.
A chill no coat, however stout,
Of homespun stuff could quite shut out,
A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of life-blood in the sharpened face,

¹ Among the Perry pictures are pictures of the poet, his home in Haverhill, the Amesbury home, and his home at Oak Knoll. Pupils should make collections of these pictures.

² The extract here given includes lines 1 to 75, and lines 110 to 115.

The coming of the snow-storm told.
 The wind blew east; we heard the roar
 Of Ocean on his wintry shore,
 And felt the strong pulse throbbing there
 Beat with low rhythm our inland air.

II

Meanwhile we did our nightly chores, —
 Brought in the wood from out-of-doors,
 Littered the stalls, and from the mows
 Raked down the herd's-grass for the cows;
 Heard the horse whinnying for his corn;
 And, sharply clashing horn on horn,
 Impatient down the stanchion rows
 The cattle shake their walnut bows;
 While, peering from his early perch
 Upon the scaffold's pole of birch,
 The cock his crested helmet bent
 And down his querulous challenge sent.

III

Unwarmed by any sunset light
 • The gray day darkened into night,
 A night made hoary with the swarm
 And whirl-dance of the blinding storm,
 As zigzag, wavering to and fro,
 Crossed and recrossed the winged snow:
 And ere the early bedtime came
 The white drift piled the window-frame,
 And through the glass the clothes-line posts
 Looked in like tall and sheeted ghosts.

IV

So all night long the storm roared on:
 The morning broke without a sun;

.



"WE LOOKED UPON A WORLD UNKNOWN"

And, when the second morning shone,
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below, —
A universe of sky and snow!
The old familiar sights of ours
Took marvelous shapes; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden-wall, or belt of wood;
A smooth white mound the brush-pile showed,
A fenceless drift what once was road;
The bridle-post an old man sat
With loose-flung coat and high cocked hat;
The well-curb had a Chinese roof;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.

v

A prompt, decisive man, no breath
Our father wasted: "Boys, a path!"
Well pleased, (for when did farmer boy
Count such a summons less than joy?)
Our buskins on our feet we drew;
With mittened hands, and caps drawn low
To guard our necks and ears from snow,
We cut the solid whiteness through.
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal: we had read
Of rare Aladdin's wondrous cave,
And to our own his name we gave,
With many a wish the luck were ours

To test his lamp's supernal powers.
We reached the barn with merry din,
And roused the prisoned brutes within.
The old horse thrust his long head out,
And grave with wonder gazed about;
The cock his lusty greeting said,
And forth his speckled harem led;
The oxen lashed their tails, and hooked,
And mild reproach of hunger looked.

We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

Section 2. Study of Poem. Word Study and Oral Composition

Find the most vivid word-pictures in the extract from "Snow-Bound" given above. Tell which you like best.

The adjectives "brief," "waning," "mute," "ominous," "sharpened," and "wintry" are used in Part I of the poem. Tell what each means and what each describes.

In the same part are the nouns, "prophecy," "portent," "threat," "rhythm." Read aloud the sentences in which these nouns occur, substituting other words of the same meaning.

Give in your own words your picture of the scene described by the eight lines of Part IV, beginning:—

“The old familiar sights of ours
Took marvelous shapes.”

Draw a picture of the well described in Part IV. Write a paragraph describing such a well to a person who has never seen one. What is the leaning tower of Pisa¹; show why the long well-sweep reminded the poet of this tower.

Explain the meaning of these lines in Part V : —

“The music of whose liquid lip
Had been to us companionship.”

Describe scenes or tell about experiences that the poem calls to your mind.

Section 3. Conjunctions

I. Observe that each sentence given below is made by joining two statements ; and that in each sentence, one statement is as important as the other. Since neither statement changes, or modifies, the meaning of the other, they are called independent statements.

Read separately the two independent statements of each sentence, and tell what word is used to join them.

1. At noon the sun gave a sadder light than the waning moon and it sank from sight before it set.
2. The cold checked the race of life-blood in the face and it told the coming of the snow-storm.
3. We heard the roar of the ocean on our wintry shore and we felt the strong pulse beat our inland air.
4. The boys brought the wood from out-of-doors and they littered the stalls.

¹ Most geographies have a picture of the leaning tower of Pisa, on the page that tells about Italy.

5. The horse whinnied for his corn and the
cattle shook their walnut bows.
6. The cock bent his crested helmet and he sent
down his challenge.

II. Read these quotations from "Snow-Bound," and answer the questions that follow them : —

"Strange domes and towers
Rose up where sty or corn-crib stood."

"With mittened hands, and (with) caps drawn low,
To guard our necks and ears from snow,
We cut the solid whiteness through.
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal."

In the quotations given, what idea is joined to that of "strange domes"? What is the connecting word? What word is joined to "sty"? What word is used as a connective? What word connects the words "necks, ears"? "walled, overlaid"?

The phrase, "with caps drawn low," is joined to the phrase "with mittened hands." What word connects the two phrases?

A word used to join statements, or to join words and phrases having the same use in the sentence, is called a conjunction.

Section 4. Use of "Like" and "As"; "Without" and "Unless"

I. The word like, meaning "resembling" or "similar to," should be followed by the noun or pronoun that names the person or thing resembled. Avoid the use of like as a conjunction to join statements.

The word without should be used either as a pre-

position or as an adverb. Avoid the use of without as a conjunction.

EXAMPLES: 1. The French teacher says, "Speak as I do."

2. The French teacher says, "Speak like me."

3. The class will not go without me.

4. I shall wait without.

Read the following sentences aloud. Point out the conjunctions, and show that they are correctly used.

1. Do not leave the room unless you have permission.
2. Try to move quietly, as Alice does.
3. Few girls throw a ball as boys do.
4. Don't try to play with them unless you have learned the game.
5. I shall be glad to teach you unless you prefer another teacher.

Write two sentences on the board,—one using unless as a conjunction and another using without as a preposition.

II. Read these sentences, using the correct one of the two words in the brackets. Give the reason for your choice.

1. I shall not go {unless
without} it is a pleasant day.
2. We cannot go {unless
without} school is dismissed.

Complete these sentences and read them aloud.

1. Father never punishes us unless —.
2. We never go sailing unless —.

3. My brother never goes sailing without —.
4. We shall go home to-night unless —.
5. We shall not go home without —.
6. Our friends will be at home to-morrow unless —.
7. They will not go without —.

Read aloud the following sentences, using the correct one of the two words like and as. Tell why the word chosen is correct.

1. Little children talk $\left\{ \begin{smallmatrix} \text{like} \\ \text{as} \end{smallmatrix} \right\}$ their parents do.
2. Little children talk $\left\{ \begin{smallmatrix} \text{like} \\ \text{as} \end{smallmatrix} \right\}$ their parents.
3. Walk $\left\{ \begin{smallmatrix} \text{like} \\ \text{as} \end{smallmatrix} \right\}$ I do.
4. Walk $\left\{ \begin{smallmatrix} \text{like} \\ \text{as} \end{smallmatrix} \right\}$ me.
5. Do animals reason $\left\{ \begin{smallmatrix} \text{like} \\ \text{as} \end{smallmatrix} \right\}$ we do?

Section 5. Comparison Expressed without the Use of "Like" or "As"

Read these two stanzas of Lowell's poem, "The First Snow-Fall."

"The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

"Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch-deep with pearl."

In the stanzas given above, the poet has made three comparisons, without the use of as or like, by

speaking of that which is described as if it really were that which it is like.

Read the complete sentences from which the comparisons below are quoted. Tell what is compared to "silence"; "ermine"; "pearl."

1. "a silence deep and white"
2. "Every pine and fir and hemlock wore ermine"
3. "twig . . . ridged inch-deep with pearl"

See if you can find, in this and other books, other comparisons expressed without the use of "like" or "as."

Section 6. Written Composition

Select one of the following subjects :—

1. Imagine that when you awoke this morning you looked out of the window to find everything covered with snow. Write one paragraph picturing the scene as you saw it before a path was made or a drift was cleared away. Not even a fence-post peeped through the white blanket. The wind had drifted the snow into all kinds of queer, fantastic shapes. Tell what some of the familiar sights about your home looked like.

2. Imagine making the paths and cutting through the drifts. Write a paragraph about it. Perhaps you helped; or did you hinder by throwing snowballs at those who were working? Were the paths made to the barn? sheds? gates? a neighbor's house? the schoolhouse? Was it fun? or hard work? or both?

3. Perhaps you have earned some money shovel-

ing paths in the city, after a snow-storm. Tell about it.

Section 7. Reading

SNOW-BOUND (Continued)¹

I

As night drew on,² and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveler, sank
From sight beneath the smothering bank,
We piled, with care, our nightly stack
Of wood against the chimney-back, —
The oaken log, green, huge, and thick,
And on its top the stout back-stick;
The knotty fore-stick laid apart,
And filled between with curious art
The ragged brush; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed walls and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom;
While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.

.

II

Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north-wind roar
In baffled rage at pane and door,

¹ Lines 116 to 135, 155 to 178, and 590 to 614.

² The second night of the storm.

While the red logs before us beat
The frost-line back with tropic heat;
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

III

What matter how the night behaved?
What matter how the north-wind raved?
Blow high, blow low, not all its snow
Could quench our hearth-fire's ruddy glow.

.

IV

At last the great logs, crumbling low,
Sent out a dull and duller glow,
The bull's-eye watch that hung in view,
Ticking its weary circuit through,
Pointed with mutely warning sign
Its black hand to the hour of nine.
That sign the pleasant circle broke:
My uncle ceased his pipe to smoke,
Knocked from its bowl the refuse gray,
And laid it tenderly away;

Then roused himself to safely cover
The dull red brands with ashes over.
And while, with care, our mother laid
The work aside, her steps she stayed
One moment, seeking to express
Her grateful sense of happiness
For food and shelter, warmth and health,
And love's contentment more than wealth,
With simple wishes (not the weak,
Vain prayers which no fulfillment seek,
But such as warm the generous heart,
O'er-prompt to do with Heaven its part)
That none might lack, that bitter night,
For bread and clothing, warmth and light.

Section 8. Study of Poem. Word Study and Oral Composition

Read the following sentence, supplying the omitted subjects. Then find the sentence in the selection given in Section 7.

As — drew on, and the — sank from sight, —
piled our nightly stack of wood against the chimney-back.

Give the reason for the commas that cut out the words "a snow-blown traveler" in Part I of the poem. Show how the commas help us to get the writer's thought.

Describe in your own words the building of a fire in an old-fashioned fireplace.

Describe in your own words the scene pictured by these lines : —

"Until the old, rude-fashioned room
Burst, flower-like, into rosy bloom."

Give in your own words the meaning of the last four lines of Part IV.

In Part II are two lines about the cat. Give their meaning in your own words. A silhouette is a picture in black,—a shadow picture showing the outline, or profile, of the side face. The word “couchant” means “lying down with the head raised.” Why is this a good word to use here?

In Part IV find the adjectives, “black,” “red,” “grateful,” “simple,” “weak,” “vain,” “generous,” “o’er-prompt,” “bitter.” Tell what each is used to describe.

Section 9. Memorizing

Learn by heart:—

Announced by all the trumpets of the sky,
Arrives the snow, and, driving o’er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farmhouse at the garden’s end.
The sled and traveler stopped, the courier’s feet
Delayed, all friends shut out, the housemates sit
Around the radiant fireplace, inclosed
In a tumultuous privacy of storm.

RALPH WALDO EMERSON.

Section 10. Use of Subject Forms of Personal Pronouns

I. After reading about the family circle that Whittier describes in “Snow-Bound”—the stories they tell and what they did—, complete the unfinished sentences. In class, read all the sentences aloud.

1. Can you not see the father? It was he who ———.
2. And the mother! It was she who ———.
3. There, too, were the sisters! It was they who ———.
4. Did you ever know such a schoolmaster? It was he who ———.
5. Would you not like an aunt like that? It was she who ———.
6. The uncle was rich in lore of fields and brooks. It was he who ———.
7. Are you the boy that ———? I am he.
8. Are you the girl that ———? I am she.
9. Was it Abraham Lincoln that ———? It was he.
10. Is it ——— who is now President of the United States? It is he.
11. Is it your mother who is now ———? It is she.
12. Can it be your friend who has just ———? It may be she.
13. Might it have been your brother that I saw ———? It might have been he.
14. If I had known it was he, I should have spoken to ———.

Make a list of the pronouns used in the sentences above to complete the meaning of the verbs *am*, *is*, *was*, *were*, and of the verb-phrases ending in *be* and *been*. Observe that these verbs do not assert action; and they do not tell what is asserted.

To complete the meaning of the verbs *am*, *is*, *was*, *were*, and of the verb-phrases ending in *be* and *been*, use the

subject forms, and never the object forms, of the personal pronouns.

Write questions to be answered by the sentences given below. In class, read aloud the questions and the answers.

- | | |
|---------------|----------------|
| 1. It is she. | 4. It is I. |
| 2. I am he. | 5. It is they. |
| 3. It is we. | 6. It is you. |

II. The word *than* is a conjunction. It should always be used to connect two statements, although the verb and other words of the second statement are often omitted.

EXAMPLES: Mary and Charles are my cousins. She is more sincere than he [is sincere], and so I like her better than [I like] him.

Complete and write the following sentences. Supply in the second statement of each sentence the words that would not be expressed in ordinary speaking or writing, and inclose them in brackets.

Read aloud the completed sentences: (1) with the words you have written in brackets; (2) omitting them.

- (1) My brothers are much older than I (—— —);
but I play tennis better than they (—— —).
- (2) I understand my sisters better than (—— —)
them.
- (3) (—— —) is much taller than we (—— —).
- (4) Do you know my mother? You are younger than
she (—— —).

Tell of each personal pronoun after the conjunction *than* why it is a subject form or an object form.

Section 11. Oral and Written Composition

I. Give an account of a stormy night when you and the rest of the family prepared for a coming storm. Tell about the signs of the storm ; what you did out of doors and indoors to get ready for it ; and how you felt while the storm was raging.

II. Think of a bitterly cold evening when you were shut in at home while a blinding storm raged outside. If you can remember no such time, imagine one. Perhaps you were visiting at your grandfather's home. Possibly there were guests. Or was there only your own family gathered about the fire ? You may have popped corn ; made candy ; played games. Some one may have read aloud ; told stories ; told riddles ; asked conundrums. Perhaps some half-frozen traveler who had lost his way was welcomed and warmed by your fire. Or imagine that you were the one lost, and taken care of in the home of another.

Write about it. Take for the title of your story some such subject as, "An Evening at Home during a Storm."

Section 12. Review

Give five sentences using subject forms of personal pronouns after the verbs *am*, *is*, *are*, *were*.

Give directions for the use of *like* and *as*; *unless* and *without*.

Use in one sentence the words *unless* and *without*.

Give many oral sentences using *like* and *as* correctly.

CHAPTER X

A DOG OF FLANDERS¹

Section 1. Reading and Discussion

Nello² and Patrasche³ were left all alone in the world. They were friends in a friendship closer than brotherhood. Nello was a little Ardennois,⁴ — Patrasche was a big Fleming.⁵ They were both of the same age by length of years, yet one was still young, and the other was already old. They had dwelt together almost all their days; both were orphaned and destitute, and owed their lives to the same hand. It had been the beginning of the tie between them, their first bond of sympathy; and it had strengthened day by day, and had grown with their growth, firm and indissoluble, until they loved one another very greatly.

Their home was a little hut on the edge of a little village, — a Flemish village a league from Antwerp. . . . It was the hut of a very old man, of a very poor man. . . . But the old man was very gentle and good to the boy, and the boy was a beautiful, innocent, truthful, tender-natured creature; and they were happy on a crust and a few leaves of cabbage, and asked no more of earth or Heaven; save indeed that Patrasche should be always with them, since without Patrasche where would they have been?

¹ The entire story will be enjoyed.

² Nēl'lo.

³ Pa-träsh'.

⁴ *Ardennois* (ar'den-wä'), a native of Ardennes, a hilly, woody tract partly in Belgium, partly in France.

⁵ *Fleming*, a native of Flanders, which is a province of Belgium.

Patrasche was body, brains, hands, head, and feet to both of them : Patrasche was their very life, their very soul. For Jehan¹ Daas was old and a cripple, and Nello was but a child ; and Patrasche was their dog.

A dog of Flanders, — yellow of hide, large of head and limb, with wolf-like ears that stood erect, and legs bowed and feet widened in the muscular development wrought in his breed by many generations of hard service. . . . Patrasche had been born of parents who had labored hard all their days over the sharp-set stones of the various cities, and the long, shadowless, weary roads of the two Flanders and of Brabant. He had been born to no other heritage than those of pain and toil.

.

II

The upshot of that day was, that old Jehan Daas, with much laborious effort, drew the sufferer homeward to his own little hut, which was a stone's-throw off amidst the fields, and there tended him with so much care that the sickness . . . brought on by heat and thirst and exhaustion, with time and shade and rest passed away, and health and strength returned.

.

In his sickness they two had grown to care for him, this lonely old man and the little happy child. . . . So then, when Patrasche arose, himself again, strong, big, gaunt, powerful, his great wistful eyes had a gentle astonishment in them that there were no curses to rouse him and no blows to drive him ; and his heart awakened to a mighty love, which never wavered once in its fidelity whilst life abode with him.

.

Now, the old soldier, Jehan Daas, could do nothing for

¹ In English, *John*.

his living but limp about a little with a small cart, with which he carried daily the milk-cans of those happier neighbors who owned cattle, away into the town of Antwerp.

A few years later, old Jehan Daas, who had always been a cripple, became so paralyzed with rheumatism that it was impossible for him to go out with the cart any more. Then little Nello, being now grown to his sixth year of age, and knowing the town well from having accompanied his grandfather so many times, took his place beside the cart, and sold the milk and received the coins in exchange, and brought them back to their respective owners with a pretty grace and seriousness which charmed all who beheld him.

The little Ardennois was a beautiful child, with dark, grave, tender eyes, and a lovely bloom upon his face, and fair locks that clustered to his throat; and many an artist sketched the group as it went by him, — the green cart with the brass flagons . . . and the great tawny-colored, massive dog, with his belled harness that chimed cheerily as he went, and the small figure that ran beside him which had little white feet in great wooden shoes, and a soft, grave, innocent, happy face like the little fair children of Rubens.¹

LOUISE DE LA RAMÉE.

Look in the dictionary for the pronunciation and meaning of the following words.

Write them on the board, showing the division into syllables and the accented syllable of each. Pronounce the words, and tell what meaning they have in this story.

destitute	heritage
indissoluble	laborious
development	exhaustion
fidelity	paralyzed

¹ A famous artist of a noted Antwerp family.

Find on the map: Belgium, Flanders, Antwerp.

How many miles in a "league"? How is the word used in the story?

In the third paragraph, what word might be used instead of the word "save"?

What is a "flagon"? What color is "tawny"?

Describe to the class: (1) your picture of Nello; (2) your picture of the dog Patrasche.

Section 2. Uses of Adjectives

I. The adjectives in the columns in this lesson are all used in the story told in Section 1.

Point out the noun or the pronoun to which each adjective gives added meaning. Tell which adds an idea of definite number; indefinite number; amount or quantity; size; shape; color; quality.

alone	good	lonely	fair
little	beautiful	four	green
big	innocent	tawny	brass
both	truthful	strong	massive
young	tender-natured	gaunt	small
old	yellow	powerful	white
all	large	wistful	wooden
destitute	wolf-like	mighty	soft
poor	erect	grave	dark
gentle	bowed	tender	lovely

II. Write a list of adjectives that describe Patrasche by telling how he looked, and what kind of dog he was.

Read your list in class and tell what each adjective shows; as size, shape, color, quality.

III. "Flemish" means "of Flanders."

An adjective derived from a proper noun should begin with a capital letter.

Opposite each proper noun below is the adjective derived from that noun. Write both words from dictation of either the adjective or the noun.

Europe	European	Scotland	Scotch
England	English	France	French
Germany	German	Russia	Russian
Austria	Austrian	Switzerland	Swiss
Italy	Italian	Spain	Spanish
China	Chinese	Japan	Japanese
Greece	Grecian	Norway	Norwegian
Sweden	Swedish	Africa	African
Asia	Asiatic	Turkey	Turkish
America	American	Cuba	Cuban

IV. *Each* and *every* refer to all of an indefinite number taken separately. Since these words show that the objects are taken separately, or one by one, they are used only with singular nouns. Verbs and pronouns that refer to a noun modified by *each* or *every* should be in the singular form.

Write eight sentences, each containing a noun subject modified by one of the following adjectives: much, all, some, few, many, several, every, each. In each sentence, use a personal pronoun referring to the subject.

EXAMPLE: Each pupil has done his best.

Verbs and pronouns that refer to a singular noun should be singular in form; those that refer to a plural noun should be plural.

Either and *neither* are used to point out one of two objects or groups of objects; they should not be used to point out one of more than two objects or groups of objects.

This and *that* point out one object; *these* and *those* point out more than one object.

Therefore, verbs and pronouns that refer to a noun modified by *either*, *neither*, *this*, or *that* should be in the singular form. Verbs and pronouns that refer to a noun modified by *these* and *those* should be in the plural form.

Read the following sentences aloud. Tell of each verb and pronoun whether it is singular or plural, and why the other form would be incorrect.

1. Not one of my five sisters sings.
2. Neither of my two brothers is at home.
3. Either John or his brother rides to school. Each brings his own books.
4. Both learn their lessons.
5. Each pupil may learn the poem he likes best.
6. Neither John nor Mary was excused from the class.
7. Each boy and girl is invited to attend the exhibit.
8. Every boy and girl enjoys a good story.
9. Every man and woman needs friends.
10. Nobody is entirely independent.
11. Either the rose or the lily is my favorite flower.
Neither grows well in the dark.
12. These books are mine; those are yours. Please bring them all to me.
13. Each in his own place is best.
14. Either of my two cousins is an agreeable guest: both are charming; neither is tiresome.
15. These boys have offered their services. We thank them, and accept their offer.

Section 3. Conjunctive Pronouns¹

I. Read separately the two statements in each of the following sentences from the story, "A Dog of Flanders": —

1. Nello had a secret **which** only the big dog knew.
2. Nello had one other friend **whom** he dearly loved.
3. This other friend was little Alois, **who** lived at the old red mill.
4. He painted pictures of this pretty child, **whose** home he passed every day.
5. She was the only child **that** he knew.

Point out the word in each sentence that connects the two statements. Each of these words is also used instead of a noun. Give the noun for which each is used. Each is then a pronoun used to connect statements and is therefore called a conjunctive pronoun.¹ Who, whose, whom, which, and that may be used as conjunctive pronouns.

II. A conjunctive pronoun may be used as subject, as object, or as a possessive, in the statement which it introduces; or it may be used with a preposition to form a phrase in the statement. The object form of who is whom; its possessive form is whose.

Make a list of the conjunctive pronouns in Exercise I. Which one is used as a subject? Which are used as the objects of verbs? Which is used to show possession? Rearranging the words in the second statement of each sentence may help you to see

¹ If preferred, the term *relative pronoun* may be used instead of *conjunctive pronoun*.

more clearly the use of some of the conjunctive pronouns; as, "Nello had a secret — only the big dog knew which" [secret].

Who and *whom* should be used to refer to persons, and *which* to refer to things. *That* may be used to refer to persons or things.

Who is a subject form, and should never be used as the object of a verb or after a preposition.

Whom is an object form.

Which and *that* are used both as subject and as object.

Read the following sentences aloud, filling the blanks with one of the conjunctive pronouns, who, whose, whom, which, or that: —

1. It was Nello of — it was said, "He had the soul of an artist."
2. The peasant boy lay at the foot of the picture of — he had dreamed.
3. The big dog lay close to his friend, — he loved until death.
4. There came an artist — had fame in the world.
He was an artist — was liberal of hand and of spirit.
5. He was looking for the boy — should have had the prize.
6. But he was too late. The two — lives had been spent together, in their death were not divided.
7. George Washington was a patriot — loved his country.
8. He it was — led the American troops in the Revolutionary War.
9. Honor should be given to — it belongs.
10. He was the patriot — we all delight to honor.

Section 4. Picture Study. Description and Oral Story Telling

1. Write on the board good names for the picture on the opposite page. Select the best by class vote.

Describe the picture. The child: age—appearance—what had happened to him. The dog: how he looks—what he has done—what he is doing—what he seems to say.

2. Tell the story the picture tells you.

(1) Who? (Name the child and the dog.) Where? Where from? Going where? Why here?

(2) What will happen next?

Section 5. Use of "That," "Which," and "What"

Observe the use of the word *what* in the following sentences:—

1. Only the faithful dog saw *what* the boy did.
2. The dog's intelligence was *what* saved the boy.

The word "*what*" connects statements in each of these two sentences. In the first sentence, it is the object of the verb "*did*"; in the second it is the subject of the verb "*saved*." The word *what* may then be used as a conjunctive pronoun; but when it is so used it always means *that which*.

Use *that* or *which* instead of *what* to connect statements, unless it would be correct to use both words, *that which*.

EXAMPLES: 1. Take *that which* I owe you.

2. Take *what* I owe you.

3. Here is the money *that* I owe you.



Landseer

Read the following sentences aloud, filling each blank with the word **that** or **what**. Tell why in each case the other of these two conjunctive pronouns would be incorrect.

1. Where is the book — I lost ?
2. Have you seen the picture — Landseer painted ?
3. An idle person is likely to repeat — he hears.
4. He is one of the best men — I know.
5. Can you recite the poem — you learned last term ?
6. Please sing the song — you learned yesterday.
7. Please recite — you have learned.
8. Here are the flowers — grew in my garden.
9. These are the books — my father bought me.

Section 6. Written Composition

1. If you are familiar with the story of Nello and his dog, write about Nello's finding Patrasche: where and when; how the dog came to be in the bushes; how it happened that Nello's grandfather discovered him.

2. Imagine the first meeting of a little boy and a big dog that afterwards became devoted friends, and write a story about it.

3. Tell any story you have heard or read about the faithfulness of a dog to a child or a grown person.

4. Give some incident that showed the love of a dog for yourself.

Section 7. Summary and Review

The conjunctive pronouns that we have studied are:

Subject Forms — who, which, that, what (that which).

Possessive Form — whose.

Object Forms — whom, which, that, what (that which).

Who and *whom* should be used to refer to persons and *which* to things. *That* may be used to refer to persons or things.

Read the following sentences aloud, filling each blank with a conjunctive pronoun. Give reasons for your choice of pronouns.

1. I am he for — you sent.
2. Is this the book — you loaned me?
3. Are you the man to — I wrote?
4. Are you the man — wrote to me?
5. I have just read a queer story — I liked.
6. Tell me — you are reading.

Write on the board five adjectives derived from proper nouns.

Write six sentences with noun subjects, modified by (1) each; (2) every; (3) either; (4) neither; (5) these; (6) those. Point out the verb in each sentence; tell whether it is singular or plural and why.

CHAPTER XI

THE NUREMBERG¹ STOVE

Section 1. Reading and Discussion

The story² of "The Nuremberg Stove" is the story of a child's attachment to a beautiful stove that had always been to him a part of his home.

EXTRACT FROM "THE NUREMBERG STOVE"

August, . . . glowing after his frozen afternoon, cried out loud, smiling, as he looked up at the stove that was shedding its heat down on them all: —

"Oh, dear Hirschvogel!³ you are almost as great and good as the sun! . . . you are always ready: just a little bit of wood to feed you, and you will make a summer for us all the winter through!"

The grand old stove seemed to smile through all its iridescent surface at the praises of the child. . . . There was the statue of a king at each corner. . . . The body of the stove itself was divided into panels, which had the Ages of Man painted on them, . . . the borders of the panels had roses and holly and laurel and other foliage, and German mottoes in black-letter. . . . The whole was burnished with gilding in many parts, and was radiant everywhere with brilliant coloring. . . .

¹ A quaint old city of Germany.

² The class should read the entire story.

³ *Hirsch'vo-gel*, a famous Nuremberg artist, the maker of the stove. The stove is therefore called by his name.

The stove was a very grand thing . . . possibly . . . made for some mighty lord of the Tyrol.¹ . . . The grandfather, . . . who had been a master-mason, had dug it up out of some ruins where he was building, and, finding it without a flaw, had taken it home, and only thought it worth finding because it was such a good one to burn.

That was now sixty years past, and ever since then the stove had stood in the big, desolate, empty room, warming three generations of the family, and having seen nothing prettier perhaps in all its many years than the children tumbled now in a cluster like gathered flowers at its feet. . . .

To the children the stove was a household god. In summer they laid a mat of fresh moss all round it, and dressed it up in green boughs and the numberless beautiful wild flowers of the Tyrol country. In winter all their joys centred in it, and, scampering home from school over the ice and snow, they were happy, knowing that they would soon be cracking nuts or roasting chestnuts in the broad ardent glow of its noble tower, which rose eight feet high above them with all its spires and pinnacles and crowns.

Once a traveling peddler had told them that the letters on it meant Augustin Hirschvogel, and that Hirschvogel had been a great German potter and painter, . . . and had made many such stoves, that were all miracles of beauty and of workmanship, putting all his heart and his soul and his faith into his labors, as the men of those earlier ages did, and thinking but little of gold or praise.

So the stove had got to be called Hirschvogel in the family, as if it were a living creature, and little August

¹ A province of Austria, bordering Switzerland and Italy.

was very proud because he had been named after that famous old dead German who had had the genius to make so glorious a thing. All the children loved the stove, but with August the love of it was a passion; and in his secret heart he used to say to himself, "When I am a man I will make just such things too, and then I will set Hirschvogel in a beautiful room in a house that I will build myself in Innsbruck, just outside the gates, where the chestnuts are by the river: that is what I will do when I am a man."

LOUISE DE LA RAMÉE.

Show on the board the division into syllables and the accented syllable of the words "iridescent," "pinnacles," "miracles," "genius." Pronounce the words, and give their meaning as used in this story.

Read aloud the sentences in which the following words are used, changing each of the words to another of like meaning: "burnished," "radiant," "ardent."

Tell in your own words of August's love for the Hirschvogel stove.

Any pupil who has read the whole story may tell it briefly to the class.

Section 2. Forms of Adjectives and Adverbs

I. In each pair of sentences given below, the adjective and the adverb forms of the same word are given. Point out each adjective and adverb, and name the word each modifies. Tell just how the adverb differs in form from the adjective.

1. A few lamps flickered dully.

There was a dull flicker from a few lamps.

2. The snow fell heavily.
A heavy snow was falling.
3. August carried his jug carefully.
August was very careful of his jug.
4. Dorothea had a sweet sad face.
Dorothea smiled sweetly and sadly.
5. August was always tender and thoughtful of his sister.
He always cared for her tenderly and thoughtfully.
6. He was an artist, though his sketches were rough.
He was an artist, though he sketched roughly.
7. He was proud that he had been named after Augustin Hirschvogel.
He drew himself up proudly as he remembered after whom he was named.
8. He made a secret vow that he, too, would make something beautiful sometime.
He secretly vowed that he, too, would make something beautiful sometime.
9. "I have sold Hirschvogel," said the father huskily.
"I have sold Hirschvogel," said the father, in a husky voice.
10. "Oh, Father, Father!" cried August convulsively.
"Oh, Father, Father!" cried August with a convulsive gasp.
11. The train rolled on, in its heavy, quiet, slow fashion.
It had to go quietly and slowly on account of the snow.
12. "And, if, when you are twenty-one, you have done well, and bravely, I will give you the stove," said the king.
"And if you have shown yourself to be good and brave, I will give you the stove."

You have observed that ly is the most common

ending of adverbs. Some adverbs, however, do not have that ending, and many words ending in *ly* are not adverbs.

EXAMPLES: I am somewhat tired.

Abraham Lincoln had a kindly heart.

II. The words in the first and third columns in this lesson are used as adjectives, and opposite each is the adverb form.

Write both forms from the dictation of the adjectives. Use all the words in oral sentences.

heavy	heavily	airy	airily
dreary	drearily	some	somewhat
easy	easily	good	well
hungry	hungrily	quiet	quietly
saucy	saucily	happy	happily

Look at the adverbs that end in *ily*, and the endings of the adjective forms of the same words.

Adjectives ending in *y* after a consonant are changed to adverb forms by changing *y* to *i* and adding *ly*.

III. Write sentences using the verbs *was*, *became*, *feel*, *have been*, *look*, *looks*, *seem*, *seems*, *shall be*, *will be*. In each sentence, use an adjective to complete the predicate.

An adjective and not an adverb should be used to complete the predicate and at the same time modify the subject.

This is because such a word used to complete the predicate refers to the subject, and the subject is always a noun or pronoun.

Study the forms given below : —

PRESENT FORMS	PAST FORMS	FORMS WITH <i>has, have, had</i>	FUTURE FORMS
seem — seems	seemed	seemed	shall or will seem
become — becomes	became	become	shall or will become
look — looks	looked	looked	shall or will look
appear — appears	appeared	appeared	shall or will appear
feel — feels	felt	felt	shall or will feel
taste — tastes	tasted	tasted	shall or will taste
smell — smells	smelled	smelled	shall or will smell
sound — sounds	sounded	sounded	shall or will sound
am — is	was, were	been	shall or will be

Write nine sentences each containing some verb-form given above. Complete the predicate with an adjective, noun, or pronoun. Read the sentences in class.

Section 3. Use of Interrogative Pronouns

I. In a complete oral sentence, answer each question given below.

Point out the pronoun used in asking each question, and the noun in the answer that takes the place of this pronoun.

1. About whom is the story in this chapter told?
2. What was called "Hirschvogel"?
3. To whom did it belong?
4. For whom was it made?
5. After whom was it named?
6. Who was faithful to Hirschvogel?
7. Whose dog was Patrasche?
8. Which of his masters did he prefer?
9. Whom did Whittier describe in "Snow-Bound"?

A word used to introduce a question and to take the place of the noun that answers the question is called an interrogative pronoun.

The interrogative pronouns are *who*, *whose*, *whom*, *which*, and *what*.

Who is a subject form; *whom* is an object form; *whose* is a possessive form; *which* and *what* are both subject forms and object forms.

II. Read the following sentences aloud. Tell why each interrogative pronoun is a subject form or an object form.

1. Whom do you wish to see?
2. Whom have you invited?
3. Whom did Lowell visit?
4. For whom are you looking?
5. To whom did you speak?
6. Who wishes to see you?
7. Who has invited you?
8. Who visited Lowell?
9. Who is looking for you?
10. Who spoke to you?

Make many oral sentences using correctly the interrogatives *who* and *whom*.

Section 4. Oral Composition

Tell in your own words the story of "Hirschvogel" told in the extract given in this chapter. Begin by describing the stove. Then tell by whom it was made; how it came into August's home; how the family enjoyed it in the summer and in the winter.

Section 5. Written Composition

Select one of the following subjects:—

1. If you have read the whole story of the Nuremberg stove, tell what happened to "Hirschvogel" later. Tell it as if the stove were alive and telling its own story.
2. Describe the piece of furniture you like best,

or the queerest piece, in your own house. Then tell where it stands, when and how it was first brought into your home, and why you like it.

3. Tell any incident in your home life that is closely connected with some piece of furniture.

4. Imagine a story about a piece of furniture from the time it was completed. Perhaps it has wandered into several homes. It may have been sold at auction. If you prefer, write the story as if the piece of furniture were alive and telling what it had seen.

5. Tell any interesting story, true or imagined, about any piece of furniture.

Section 6. Review

Write six sentences, using a verb-form of each of six different verbs that do not assert action, and completing the predicates of the sentences with adjectives or pronouns.

Tell whether you used subject forms or object forms of the pronouns in the last two sentences, and why.

Write on the board sentences using the adverb forms of easy and clumsy. Tell what each modifies in the sentences you have written.

Write two sentences using who and whom correctly as interrogative pronouns. Give the use of each in the sentence in addition to its use in introducing the question.

CHAPTER XII

STORIES OF RIVERS

Section 1. Study of Poem

Sidney Lanier, a much loved Southern poet, wrote the following beautiful poem about one of the rivers of the South.

Read the poem aloud. Notice its flowing rhythm.

SONG OF THE CHATTAHOOCHEE¹

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,
Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried, "Abide, abide,"
The willful waterweeds held me thrall,

¹ From *The Poems of Sidney Lanier*. Copyright, 1884 and 1891, by Mary D. Lanier. Published by Charles Scribner's Sons.

The laving laurel turned my tide,
The ferns and the fondling grass said, "Stay,"
The dewberry dipped for to work delay,
And the little reeds sighed, "Abide, abide,
Here in the hills of Habersham,
Here in the valleys of Hall."

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplar tall
Wrought me her shadowy self to hold,
The chestnut, the oak, the walnut, the pine,
Overleaning, with flickering meaning and sign,
Said, "Pass not, so cold, these manifold
Deep shades of the hills of Habersham,
These glades in the valleys of Hall."

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-stone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone —
Crystals clear or a-cloud with mist,
Ruby, garnet, and amethyst —
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call —
Downward, to toil and be mixed with the main,
The dry fields burn, and the mills are to turn,

And a myriad flowers mortally yearn,
And the lordly main from beyond the plain
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

Trace the Chattahoochee River on the map. It rises in the hills of Habersham County in northeastern Georgia, runs through Hall County, and on, down through the valleys and across the low plains to the sea.

In the poet's thought, this river starts out on its journey with a definite purpose, and it never lets anything by the way weaken that purpose. Read the words in the first stanza that tell what this mission is. Read the words in the last stanza that repeat the same thought.

The first four stanzas give us a series of four pictures of the river on its journey.

In the first stanza, what six verbs paint the picture by telling what the river does?

The second stanza tells of what different things along the bank that delay the stream? How does each delay it? How do the words "willful," "thrall," "laving," and "fondling" add to the picture? to your feeling about it?

As the river flows through the woods, what trees tempt it to linger under their shade? How?

As it flows between rocky cliffs, what new beauties would charm the waters and hold them back from the dull plains below? Explain the expressions: "a-cloud with mist"; "made lures."

Describe each of the four pictures in your own words. Which picture seems to you most beautiful?

Read the stanza that gives the river's reply to all these temptations.

Give in your own words the meaning of these expressions: "I am fain for"; "the main"; "a myriad flowers mortally yearn."

In what respects is this poem like Longfellow's poem, "Excelsior"?

Section 2. Oral and Written Composition

I. In geography lessons, we learn about the many uses of rivers; in history lessons, we note how explorations and settlements in a new country follow the river paths. Many of our brooks and rivers are also associated with the thought and lives of our poets and prose-writers.

1. Trace the journey of some river from its source to its mouth.

2. Tell about the different ways in which streams are useful to man.

3. Tell about the early explorations of one of the following rivers: Hudson; Mississippi; Columbia; a river in your own part of the country.

II. 1. Write a story connected with some river; as a legend of the Hudson or of the Mississippi.

2. Write about the home of Hawthorne or Emerson on the Concord River; or of John Burroughs or Washington Irving on the Hudson; or of Longfellow, Lowell, or Holmes on the river Charles.

Section 3. Reading to the Class

Find as many stories and poems as you can about springs, brooks, rivulets, and rivers. Each pupil may select one to read aloud to the class.

Section 4. Picture Study and Oral Composition

I. Describe the picture on page 113. Make the listeners see the woods, the fields, the river, and the animals. Is some one driving them? In your description use the expression, "a herd of cattle," as the subject of one or more sentences. With this subject use a singular verb to assert something of the group as a whole; use a plural verb to assert something of the different individuals in the group.

II. Imagine that you have a school picnic in an open space just this side of the big trees in the picture. You are just starting for home when you hear the animals coming through the woods,—and soon see what is shown in the picture. Imagine what happens next. Write about it. Choose one of these subjects:—

1. Our School Picnic by the River.
2. The Unexpected Ending of Our School Picnic.
3. The Funny Ending of Our School Picnic.
4. A Queer Picnic.
5. Unexpected Guests at the Picnic.

Imagine the conversation of three or four of the boys and girls while the animals come through the woods and cross the ford. Write the conversation in the form of direct quotations.¹

Write in four sentences of the conversation,—a quoted statement, a quoted question, a quoted command, and a quoted exclamation, used before the words not quoted (your own words as the writer).

¹ If necessary, consult the rules at the end of the book.



Reels

▲ SURPRISE

In four other sentences of the conversation use a quoted statement, a quoted question, a quoted command, and a quoted exclamation, after the words not quoted (your own words as the writer).

- EXAMPLES: 1. "What strange noise is that?" cried Lucy.
2. Lucy suddenly exclaimed, "Hear that strange noise!"

In reporting the conversation, write, also, at least one broken quotation.

Use the words said, replied, answered, called, cried, laughed, exclaimed, and other similar verbs to avoid unpleasant repetition of any one of them.

Section 5. Use of Verbs with Collective Nouns as Subjects

I. Point out in these sentences the nouns that name a group or collection of objects: —

1. A pair of horses, a herd of cattle, a number of calves, and a flock of sheep were coming home through the woods.
2. Our class were playing down by the river when the herd of cattle crossed the ford.
3. School was dismissed for the day.
4. A committee was appointed to select a good place for the picnic.

A noun that in the singular names a group, or collection, of objects is called a collective noun. When the collective noun is used as the subject, the verb should be singular if something is asserted of the group as a whole, that is if the group is thought of as acting together; the verb should be plural if

something is asserted of the individuals in the group, that is, if the individuals of the group are thought of as acting separately.

EXAMPLE: The sentence, "A flock of birds is flying southward" is correct, because the birds are thought of as flying in one body. "A flock of birds are flying about her head" is also correct, because birds do not fly about a person in one body, but as individual birds flying in different directions.

Show that each verb in the four sentences given above is correctly used.

II. Make sentences, using the following collective nouns as subjects. In each sentence use a verb-form that shows present time, or a form of the verb with have, has, is, or was.

pair	class	party
flock	school	crowd
herd	committee	company

Section 6. Dictation

I. Write from dictation: —

Every country has its own rivers; and every river has its own quality; and it is the part of wisdom to know and love as many as you can, seeing each in the fairest possible light, and receiving from each the best that it has to give. The torrents of Norway leap down from their mountain homes with plentiful cataracts, and run brief but glorious races to the sea. The streams of England move smoothly through green fields and beside ancient, sleepy towns. . . . The mighty rivers of the West roll their yellow floods through broad valleys, or plunge down dark cañons.¹

¹ Look up pronunciation and meaning in the dictionary.

The rivers of the South creep under dim arboreal¹ archways heavy with banners of waving moss. The Delaware and the Hudson and the Connecticut are the children of the Catskills and the Adirondacks and the White Mountains, cradled among the wild forests of spruce and hemlock, playing through a wild woodland youth, gathering strength from numberless tributaries to bear their great burdens of lumber and turn the wheels of many mills, issuing¹ from the hills to water a thousand farms, and descending at last, beside new cities, to the ancient sea.

Every river that flows is good, and has something worthy to be loved. But those that we love most are always the ones that we have known best.²

HENRY VAN DYKE.

II. Write a list of words in the dictation that begin with capital letters, and give the rules for their use.

Write a list of the plural nouns. Give the general rule for forming the plurals of nouns. Give the rule for the plural of the word *tributary*.

Give the rule for forming the plural of the word *calf* as given in the first sentence under Section 5.

Tell whether each of the following verbs used in the dictation is singular or plural, and why: *leap, run, move, roll, is*.

Section 7. Review

Supply the verbs in the following sentences and tell why each verb is singular or plural.

1. The herd of cattle — running wild.
2. The herd of cattle — driven to market.

¹ Look up pronunciation and meaning in the dictionary.

² From *Little Rivers*. Published by Charles Scribner's Sons. Copyright, 1895.

3. The committee $\left\{ \begin{array}{l} \text{meets} \\ \text{meet} \end{array} \right\}$ next week.
4. Our committee $\left\{ \begin{array}{l} \text{do} \\ \text{does} \end{array} \right\}$ not agree.
5. Our family $\left\{ \begin{array}{l} \text{is} \\ \text{are} \end{array} \right\}$ widely separated.

Make a list of as many words as you can think of that end in *y* and form their plural by adding *s*; and another list of words ending in *y* that form their plural by changing *y* to *i* and adding *es*.

Write the fifteen nouns ending in *f* or *fe* that change the *f* to *v* before adding *s* or *es*.¹

Sentences express statements, commands, questions, and exclamations. Write an example of each as a quotation used as part of a sentence.

¹ If necessary, consult the rules at the end of the book.

CHAPTER XIII

THE STORY OF RIP VAN WINKLE

Section 1. Story Telling

The class may read Irving's "Rip Van Winkle"; or some pupil, or the teacher, may tell the story, and the members of the class may reproduce it.

Section 2. Use of Singular and Plural Verb-Forms with Compound Subjects

I. Study these sentences about Rip Van Winkle and answer the questions that follow them:—

1. Rip Van Winkle's faithful friend and constant companion was his dog Wolf.
2. The dog and his master were always together.
3. The father and husband was of little use at home.
4. The husband and wife were always quarreling.

SUBJECTS

VERBS

friend and companion

was

dog and master

were

father and husband

was

husband and wife

were

Each subject contains two nouns joined by "and." A subject that contains two or more nouns or pronouns connected by conjunctions is called a compound subject.

Point out the two sentences in which the two

nouns in the compound subject refer to one person or thing. Are the verbs in these sentences singular or plural?

In which sentences do the two nouns of the compound subject refer to two different persons or things? Are the verbs in these sentences singular or plural?

II. Study the next seven sentences and write their compound subjects and their verbs, arranging them like those in Exercise I of this section.

1. Every hour and every minute of peace was precious to Rip Van Winkle.
2. Neither he nor his wife was without blame.
3. Either he or his dog was always in trouble.
4. No home or school is happy that has a scolding man or woman in it.
5. Where a sharp tongue rules, every boy and girl is to be pitied.
6. Every such home or school is a forlorn place for man, woman, or child.
7. Each person and each animal feels the unhappy influence of such a home.

Observe that the verb is singular in every sentence; and that each sentence is really a compound sentence containing two statements.

Read the sentences aloud as they are written below in full, and tell what was omitted in the first writing:—

1. Every hour of peace was precious to him, and every minute of peace was precious to him.
2. He was not without blame, and his wife was not without blame.

3. He was always in trouble, or his dog was always in trouble.
4. No home is happy that has a scolding man or woman in it, and no school is happy that has a scolding man or woman in it.
5. Where a sharp tongue rules, every boy is to be pitied; and where a sharp tongue rules, every girl is to be pitied.
6. Every such home is a forlorn place for man, woman, or child; and every such school is a forlorn place for man, woman, or child.
7. Each person feels the unhappy influence of such a home, and each animal feels the unhappy influence of such a home.

When a subject contains two or more singular nouns joined by *and*, the singular form of the verb is used if the nouns both refer to the same person or thing; and the plural form is used if the nouns refer to different persons or things, unless one of the nouns is limited by *each*, *every*, or *no*.

When *each*, *every*, or *no* is used before noun-subjects connected by *and* or *or*, the singular form of the verb should be used.

When the subject contains two or more singular nouns joined by *or*, *either - or*, or *neither - nor*, the singular form of the verb should be used.

Make many sentences to illustrate the rules just given.

Section 3. Comparison of Adjectives and Adverbs

I. Study the sentences given below. In class, read the sentences aloud. Point out the adjectives used merely to show that a person or thing possesses a

certain quality. Point out the words used to show that one person or thing has more or less of some quality (a higher or a lower degree of the quality) than another person or thing has. Point out the words used to show that three or more objects have been compared, and that one of them possesses the highest or lowest degree of the quality compared.

EXAMPLE: In the first group of sentences, "lazy" shows a quality of Rip Van Winkle; "lazier" shows that when Rip is compared with his wife, he is found to possess a higher degree of the quality than she; "laziest" shows that Rip is compared with many others and that he possesses the highest degree of this quality.

1. Rip Van Winkle was lazy. He was lazier than his wife. He was the laziest man in the village.
2. Dame Van Winkle had a sharp tongue. Her tongue was sharper than her husband's. She had the sharpest tongue in the village.
3. Rip was always cheerful. No one was more cheerful than he. The father was the most cheerful member of the family.
4. A poor man may be a genuine gentleman. The poorer man may be the more genuine gentleman of the two. The poorest man in town may be the most genuine gentleman.
5. Many beautiful flowers are not fragrant. The less fragrant of two flowers may be the more beautiful. The least fragrant flower in the garden may be the most beautiful.

Observe that the adjectives in the next sentence merely show that Tennyson's friend possessed a very

high degree of certain qualities, without directly comparing this friend with others.

Tennyson said of his friend, "His was the truest, noblest, most loyal heart."

The change of form of an adjective to denote different degrees of quality is called *comparison*.

The three forms of comparison are the *positive*, the *comparative*, and the *superlative* forms.

When two objects are compared, the form of the adjective used to denote the higher or lower degree of quality is called the *comparative* form.

When three or more objects are compared, the form of the adjective used to denote the highest or lowest degree of quality is called the *superlative* form. The superlative form is also used to denote a very high or low degree of quality without direct comparison.

II. The sentences given below show that many adverbs as well as adjectives have three forms to show comparison.

In these sentences, and in the sentences in Exercise I, find all the adjectives and adverbs in the positive degree and write them in a column headed Positive Form. Find all that are in the comparative degree and write these in a second column headed Comparative Form. Find all that are in the superlative degree and write these in a third column headed Superlative Form.

1. Rip Van Winkle would willingly help his neighbors, but he would not work for himself. He would more willingly starve on a penny than work for a pound.

2. Busy lives pass quickly. To the busier of two persons, time seems to pass more quickly. The busiest lives pass most quickly.
3. A deep stream runs less noisily than a shallow stream. Deepest streams run least noisily.
4. Politeness is to do and say the kindest thing in the kindest way.
5. One person may be more affectionate and less wise than another.
6. A red apple is sometimes sour. The redder of two apples is sometimes the sourer. The reddest apple is sometimes the sourest.
7. We often have hot days in June, hotter days in July, and, in August, the hottest days of the year.

In class, tell which of the words you have written show comparison by adding a syllable to the simple, or positive, form of the adjective or adverb. What are the two endings? Which ending shows the comparative degree? Which the superlative? Observe that before these endings final *y* is changed to *i*; and that a final consonant preceded by a single vowel is doubled.

Read from your lists the expressions that show comparison by placing words before the positive form of the adjective or adverb. What four words are so used? Tell what each indicates.

Adjectives and adverbs of one syllable are usually compared by adding *er* and *est* to the positive form. Most adjectives and adverbs of two syllables are compared in the same way.

Adjectives and adverbs of more than two syllables are usually compared by placing *more*, *most*, *less*, and *least* before the positive form.

III. Some adjectives and adverbs are compared irregularly.

Study the words in the lists given below. In class, write the three forms of each word from the dictation of the first form.

POSITIVE	COMPARATIVE	SUPERLATIVE
good	better	best
well	better	best
bad	worse	worst
badly	worse	worst
ill	worse	worst
little	less	least
much	more	most
many	more	most
far	{ farther	{ farthest
	{ further	{ furthest

IV. Read the following sentences aloud : —

1. The bobolink flies farther south in the winter than the robin.
2. Rip Van Winkle went farther from his home than he intended.
3. The pear-tree usually had fewer blossoms and so less fruit than the apple-tree.
4. The tree that bears the fewest blossoms has the least fruit.
5. The best garden has fewest weeds.
6. The less said, the sooner mended.
7. The least said, the soonest mended.
8. The buds on the cherry-tree have almost opened.

9. Most trees flower in the spring.
10. Summer is almost here. It is a hot season in most countries.
11. If you can walk a little farther with me, I will talk with you further about the subject.

Show that each word in special type is correctly used.

Little, less, and least refer to quantity. *Few, fewer, and fewest* refer to number.

Most should never be used to mean *nearly*. *Almost* should be used only as an adverb meaning nearly.

Far has two forms of the comparative and of the superlative, according to the meaning. *Farther* and *farthest* are used to express distance of space or time; *further* and *furthest* are used to express advancement and progress.

Section 4. Dictation

Write from dictation : —

He that ruleth his tongue is better than he that taketh
a city.

THE BIBLE.

Much tongue and much judgment seldom go together.

BENJAMIN FRANKLIN.

A tart temper never mellows with age.

WASHINGTON IRVING.

A sharp tongue is the only edged tool that grows keener
with constant use.

WASHINGTON IRVING.

Her voice was ever soft, gentle, and low; an excellent
thing in woman.

WILLIAM SHAKESPEARE.

Section 5. Oral Composition

1. Describe Dame Van Winkle.
2. Imagine a woman the exact opposite of Dame Van Winkle in every respect. Describe her to the class.
3. Tell what effect you think it would have had on Rip Van Winkle if his wife had been like the woman last described.
4. Imagine a different ending for the story. Begin with Rip's return to the village. Choose such a title as will fit your story.

Section 6. Written Composition

Imagine that you, or some one else in your own neighborhood, return home after an absence of twenty-five years in a foreign country. Write of this return: what is seen and heard in and about your own home as you imagine it to be twenty-five years from the present time. If you choose, write this in the form of a letter dated twenty-five years from now.

Section 7. Review

Complete and write these sentences and tell why the form you select is correct:—

1. Every boy and girl in the room ——— industrious.
2. Each bush and each tree ——— full of blossoms.

Use in sentences, comparative and superlative forms of happy, unhappy, attractive, fat, bad, small.

Give directions for the use of most and almost; further and farther; fewer and less; fewest and least.

CHAPTER XIV

TRUE HEROISM

Section 1. Dictation

The following story is told of Sir Philip Sidney, a knight of the English army, who fought for the freedom of the Dutch.

Write the selection from dictation.

In the year 1586, on the battlefield of Zutphen,¹ Sir Philip Sidney lay dying. A true nobleman and valiant soldier, he had fallen while fighting bravely in the service of his adopted country.

After the battle his friends sought to relieve his suffering, and brought him a cup of water to quench his raging thirst. With a look of gratitude he reached eagerly for the water; but as he was lifting it to his mouth he saw another dying soldier staring at it with burning eyes.

Sir Philip paused, and handed the cup to the soldier, saying, "Friend, drink! Thy need is greater than mine."

Section 2. Oral Composition

Tell the story of Sir Philip Sidney.

An act may be kind, generous, magnanimous, and not necessarily heroic. Compare some heroic deed of history with that of Sir Philip Sidney. In what re-

¹ A town of the Netherlands. The battle was fought in the war to free Netherlands from Spain.

spects are the deeds alike? unlike? What adjectives best describe each?

Tell stories of kind, unselfish, generous, magnanimous, and heroic deeds.

Section 3. Review of Verb-Forms

The words in the columns below are forms of verbs in daily use.

Write the four forms of each verb from the dictation of the first form given.

PRESENT	PAST	FORMS USED WITH <i>has, have, had</i>
know — knows	knew	known
grow — grows	grew	grown
blow — blows	blew	blown
throw — throws	threw	thrown
fly — flies	flew	flown
show — shows	showed	shown
cry — cries	cried	cried
hide — hides	hid	hidden
bite — bites	bit	bitten
eat — eats	ate	eaten
freeze — freezes	froze	frozen
sneeze — sneezes	sneezed	sneezed
fight — fights	fought	fought
catch — catches	caught	caught
teach — teaches	taught	taught
bring — brings	brought	brought
buy — buys	bought	bought
speak — speaks	spoke	spoken
break — breaks	broke	broken
ring — rings	rang	rung
swing — swings	swung	swung

swim — swims	swam	swum
begin — begins	began	begun
take — takes	took	taken
shake — shakes	shook	shaken
make — makes	made	made
say — says	said	said
write — writes	wrote	written
go — goes	went	gone
run — runs	ran	run
see — sees	saw	seen
do — does	did	done
shine — shines	shone	shone
drown — drowns	drowned	drowned
lie — lies	lay	lain
lay — lays	laid	laid
sit — sits	sat	sat
set — sets	set	set
rise — rises	rose	risen
raise — raises	raised	raised

The form used with shall or will to show future time is always like the first form given. Examples: shall or will know, shall or will grow, shall or will fly.

Use these verbs in oral sentences until you can use the different forms without a mistake. Each pupil selects for practice the verbs which he finds most difficult to use correctly in every-day conversation.

Write ten sentences, each telling of an American hero or heroine, or of a heroic deed. In these sentences, use as many different verbs and verb-forms as possible.

Section 4. Memorizing**Learn by heart : —**

Whene'er a noble deed is wrought,
 Whene'er is spoken a noble thought,
 Our hearts, in glad surprise,
 To higher levels rise.

Honor to those whose words or deeds
 Thus help us in our daily needs,
 And by their overflow
 Raise us from what is low!

H. W. LONGFELLOW.

WANTED

God give us men! A time like this demands
 Strong minds, great hearts, true faith, and ready hands;
 Men whom the lust of office does not kill;
 Men whom the spoils of office cannot buy;
 Men who possess opinions and a will;
 Men who have honor, — men who will not lie;

.

Tall men, sun-crowned, who live above the fog
 In public duty, and in private thinking.

J. G. HOLLAND.

Write the first stanza of the second selection from memory.

Give the reason for the exclamation marks used ;
 for the commas ; for the semicolons.

The dash is used to indicate a longer pause between ideas or thoughts than is indicated by the comma. Explain the use of the dash in this stanza.

Section 5. Written Composition

Think of all the heroic deeds you have read about in poems, fiction, and history. Write an account of the one that seems to you in every way the most heroic.

Section 6. Recitation and Song

Be sure that you can write correctly, recite, and sing the words of our national hymn.

Find out all you can about the writer and the writing of the hymn. Tell the class about it.

AMERICA

My country, 't is of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free, —
Thy name I love;
I love thy rocks and rills,
Thy woods and templed hills;
My heart with rapture thrills
Like that above.

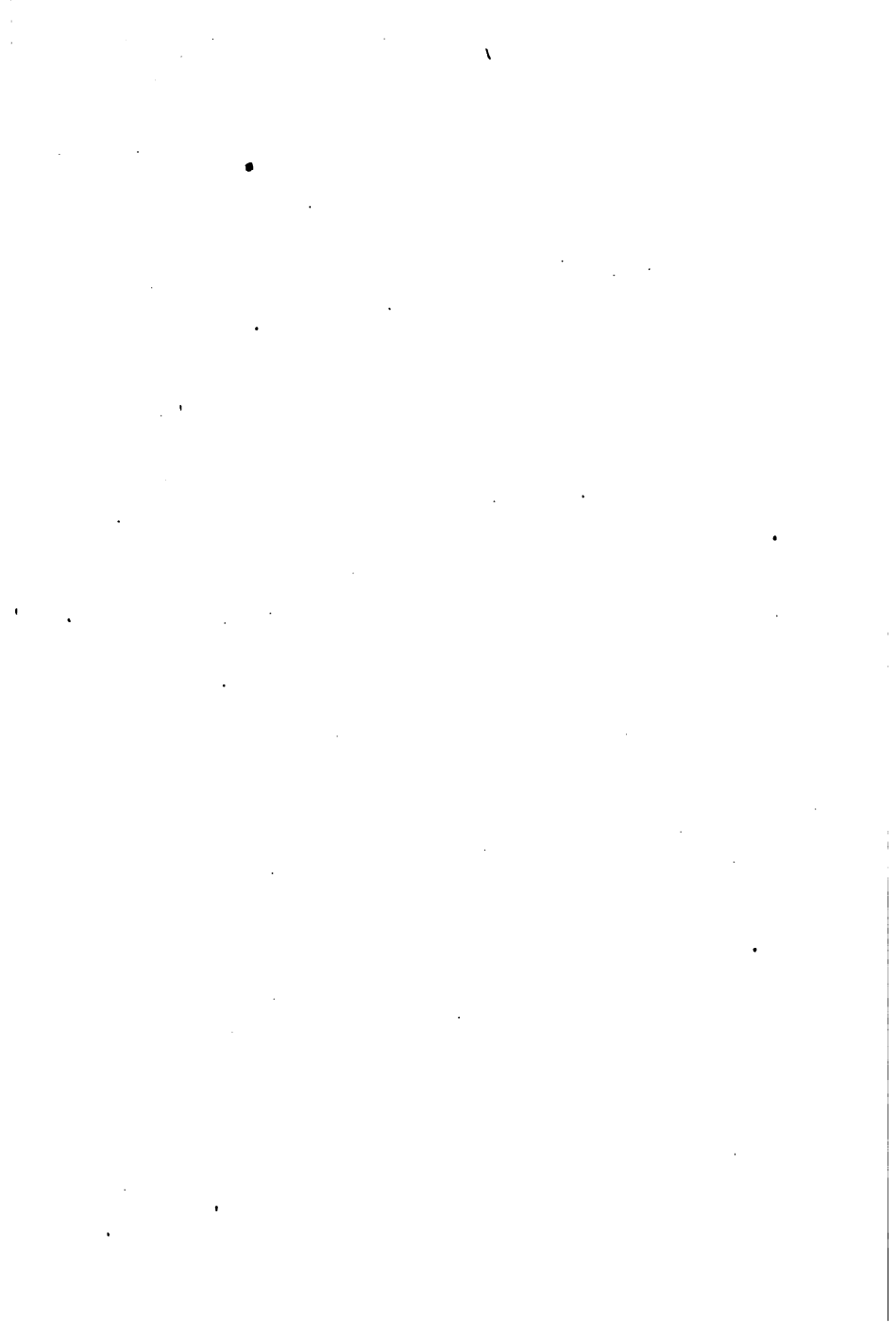
Let music swell the breeze,
And ring from all the trees.
Sweet freedom's song;

Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break, —
The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
To Thee I sing;
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God our King.
SAMUEL FRANCIS SMITH

PART IV

GRAMMAR AND COMPOSITION



GRAMMAR AND COMPOSITION

CHAPTER I

THE SENTENCE AND ITS ELEMENTS

Section 1. An Idea

I. A teacher said to her class, "I have something in my hand. I wish you to guess what it is. It is white. It is small. It is round. It is useful. It is light. Who can guess what it is?" "It is a crayon," answered one of the pupils. The words she had used—small, white, round, useful, light—express qualities, or attributes, of crayon. All these attributes make up a picture, or idea, of a crayon. Such a mind-picture is called an idea.

EXERCISE

II. Tell what attributes unite to make the idea of arrow, baseball, book, tree, gun, mountain, forest, stream, ice, stone. Be sure to select attributes which, added together, will make a good mental picture of each object.

EXERCISE

III. On a small piece of paper write the names of ten attributes of an object. Select good ones. Be sure not to name the object. Exchange these slips. Each may then tell the name of the object described on the slip of paper he has.

Section 2. A Sentence

I. When any one thinks, "The rose is fragrant," he unites the idea of "rose" with the idea of "fragrance." Such a union of two ideas makes a thought. When this thought is expressed in words, these words form a sentence. "The rose is fragrant," then, is a sentence.

A sentence¹ is the expression of a complete thought in words.

EXERCISE

II. Make sentences about the ten objects named in Section I, Exercise II.

Section 3. Kinds of Sentences

I. In the last exercise you doubtless made statements about the different objects. You could as well have asked questions about some of the things; as, "Is the arrow straight?" Besides making statements and asking questions, a person may give a command; as, "John, throw me the ball."

When a sentence simply tells, or declares, a fact, it is called a declarative sentence; when it asks a question, it is called an interrogative sentence; when it states a command, it is called an imperative sentence.

A declarative, interrogative, or imperative sentence may become exclamatory when it expresses strong emotion; as, "Hold the fort! I am coming!" "How brightly breaks the morning!"

¹ For the rule for the use of capital letters, see page 259, I, 1.

A declarative sentence is one that states a fact.

An interrogative sentence is one that asks a question.

An imperative sentence is one that gives a command.

An exclamatory sentence is one that expresses strong emotion.

EXERCISE

II. Tell what kind of sentence each of the following is.

1. Twinkle, twinkle, little star!
2. How I wonder what you are!
3. Where are you going, pretty maid?
4. Lincoln was a kind man.
5. Can Henry kick the ball?
6. Bring us a drink.
7. What have you in your pocket?
8. Robinson Crusoe became a man of many trades.
9. Roll on, thou deep and dark-blue ocean, roll!
10. The trout flashes through the crystal water.
11. James is a busy newsboy.
12. Which is the great commandment?
13. The Lord is my shepherd.
14. Praise ye the Lord!
15. A soft answer turneth away wrath.

Section 4. Subject and Predicate

I. In the sentence, "Rover is playful," the word "Rover" names that of which something is thought and said; it is called the **subject** of the sentence. The word "playful" tells what attribute is asserted, or predicated,¹ of the subject "Rover"; it is called the **predicate attribute**¹ of the sentence. The word

¹ For the meaning of these words, see the dictionary. The definitions will help you to understand what these words mean in grammar.

“is” asserts the relation existing between the subject and the predicate attribute. It is used to link, or couple, the subject and predicate attribute; it is called the copula.¹ The copula and the predicate attribute form the predicate of the sentence.

The subject of a sentence names that of which something is asserted.

The predicate of a sentence is that part of it which asserts something of the subject.

The predicate attribute of a sentence names that which is asserted of the subject.

The copula of a sentence asserts the relation between the subject and the predicate attribute.

EXERCISE

II. Tell what kind of sentence each of the following is, and select the subject and the predicate. Separate the predicate into copula and predicate attribute.

1. The Amazon is broad.
2. Plains are level.
3. The Andes are high.
4. The Indians were friendly.
5. The rose is fragrant.
6. Pines are healthful.
7. The forest is peaceful.
8. The colonists grew fearful.
9. The sea looks rough.
10. Sea-breezes are refreshing.
11. Is the frost here?

¹ For the meaning of this word, see the dictionary. The definitions will help you to understand what this word means in grammar.

12. The woods are sere.
13. The blue jay is noisy.
14. Where are the flowers?
15. A child will be happy.
16. Beethoven was deaf.
17. Milton was blind.
18. Byron was lame.
19. Holmes was humorous.
20. Emerson was wise.
21. Lowell was witty.
22. Is wrestling exciting?
23. Singing is enjoyable.
24. The settlers became suspicious.
25. Were their arrows poisoned?
26. How beautiful are the flowers!

EXERCISE

III. Supply copulas and predicate attributes for the following subjects.

- | | | | |
|--------------|------------|---------------------|--------------|
| 1. My mother | 4. Dickens | 7. Rivers | 10. Warships |
| 2. The birds | 5. Trees | 8. The leaves | 11. Rover |
| 3. New York | 6. America | 9. A graceful spire | |

EXERCISE

IV. Supply subjects and copulas for the following predicate attributes.

- | | | | |
|----------|--------------|----------------|-------------|
| 1. easy | 4. brilliant | 7. expensive | 10. helpful |
| 2. high | 5. noble | 8. interesting | 11. light |
| 3. jolly | 6. soft | 9. honorable | 12. wide |

Composition

For the lesson in Composition, see page 197, Section 1.

Section 5. Nouns

I. In Section 4, Exercise II, think what each subject names. Tell which subjects name persons; actions; objects in nature.

Though these words are not all names of things which we can see, hear, or know through the senses, they are all names of things about which we can think. They are names of objects.¹ Names of objects are nouns.

A noun is a word that names an object.

EXERCISE

II. In Section 4, Exercise II, select the nouns, and give the reason for calling each a noun. This exercise may be continued with other sentences.

Section 6. Pronouns

I. (a) Watt invented the steam engine, but he did not perfect it.

(b) To be square in sports is sometimes hard, but it is manly.

(c) Blessed is the man who has found his work.

What is a noun? What word in (a) represents the noun "Watt" without naming him? What word means "steam engine," but does not name it? Neither of the words is a noun, because neither names an object, though each represents an object. In (b) what one word stands for the words, "To be square in sports"? What words in (c) represent objects without naming them as nouns do? All these words that stand for nouns are pronouns.²

¹ An *object* is "anything that is perceived, known, thought of, or signified." — *Century Dictionary*.

² Look in a dictionary for meaning of *pro*.

The difference between nouns and pronouns may be understood if you keep in mind the fact that when a noun stands all alone, it names a definite object. "Football," for example, names a very popular game; "Benedict Arnold" names a very unpopular man. These words are nouns. "It" or "that" or "they" does not suggest immediately any definite thing. "I do not care for it" may mean that I do not care for some dish at table, or for football, or for one of a thousand other things. A noun names an object; but a pronoun does not name an object; it only represents it.

The pronouns most often used are the different forms of I, you, he, she, it, who, which, what, that. (See Section 63.)

A pronoun is a word that represents an object without naming it.

EXERCISE

II. Select the nouns and pronouns in the following sentences.

1. If you would be well served, you must serve yourself.
2. Placing her hand on the cushion, her foot in the hand of her husband,
Gayly, with joyous laugh, Priscilla mounted her palfrey.
3. "Nothing is wanting now," he said, with a smile,
"but the distaff;
Then you would be in truth my queen, my beautiful Bertha."
4. Every hour has its task or pleasure.
5. Down through the golden leaves the sun was pouring his splendor.

6. The little meadow violet lifts its cup of blue.
7. We deceive ourselves oftener than others deceive us
8. The stream wears a smooth bed for itself.
9. For he who fights and runs away
May live to fight another day.
10. Oh, sleep! it is a gentle thing,
Beloved from pole to pole.
11. He who ascends to mountain-tops shall find
The loftiest peaks most wrapped in clouds and snow.
12. The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
13. He was chubby and plump — a right jolly old elf;
I laughed when I saw him, in spite of myself;
A wink of his eye, and a twist of his head,
Soon gave me to know I had nothing to dread.

He sprang to his sleigh, to his team gave a whistle,
And away they all flew like the down of a thistle.

EXERCISE

III. Frame ten sentences, using the following pronouns: I, themselves, that, which, whom, it, her, this, my, him.

Composition

For the lesson in Composition, see page 199, Section 2.

Section 7. Nouns and Pronouns

I. Select the nouns and pronouns in the two paragraphs beginning at the bottom of page 208; and name the object which each pronoun represents.

EXERCISE

II. Separate the sentences below into their two parts, subject and predicate. Then separate the

predicate into its two elements, copula and predicate attribute. This is called the analysis of a sentence.

MODEL ANALYSIS. "Example is the school of mankind" is a declarative sentence; — a sentence, because it is the expression of a complete thought in words; declarative, because it states a fact.

"Example" is the subject, because it names that of which something is asserted.

"Is the school of mankind" is the predicate, because it asserts something of the subject.

"The school of mankind" is the predicate attribute, because it names that which is asserted of the subject.

"Is" is the copula, because it asserts the relation between the subject and the predicate attribute.

MODEL FOR WRITTEN ANALYSIS

SUBJECT

PREDICATE

	PREDICATE	
	COPULA	PREDICATE ATTRIBUTE
Example	is	the school of mankind
Edison	is	a great inventor

1. Edison is a great inventor.
2. Mahogany is a beautiful wood.
3. Florence Nightingale was a noble woman.
4. Automobiles are a recent invention.
5. Lowell was the son of a minister.
6. Pennsylvania is the coal-bin of the United States.
7. Rome was the capital of the world.
8. Lew Wallace is the author of "Ben Hur."
9. Shakespeare is the greatest author of all time.
10. Gold is the standard of the world's money.
11. Every flower is a hint of God's beauty.
12. No good thing is failure.
13. No bad thing is success.

Composition

For the lesson in Composition, see page 200, Section 3.

Section 8. Group of Words as Subject

I. In the sentences of the preceding lessons, the subjects have been nouns or pronouns. Study the sentences in this lesson to find whether the subject is always a noun or a pronoun.

- (a) To be up and doing is a joy.
- (b) Whatever Abraham Lincoln said was earnest and sincere.
- (c) To feel an honest joy at the success of another is noble.

In (a), what is a joy? What words, then, express the subject of the thought? Is there a noun in the subject? In (b), the assertion is that something was earnest and sincere. What? Repeat the group of words used to express the subject of the thought. What does (c) assert is noble? What, then, is the subject of the sentence?

In some sentences, the subject is not a noun or a pronoun; it is a group of words. All the words of the group are required to name, or represent, that of which something is asserted.

EXERCISE

II. Give both the oral and the written analysis of the sentences below, following the model in Section

7. Ask yourself these questions: —

What is the subject of the thought?

What is asserted of the subject?

What word joins the subject with the predicate attribute?

1. Well begun is good.
2. Well done is better.
3. The cloudy sky is sad and gray.
4. To catch fish in a tub is unsportsmanlike.
5. What Washington did was wise.
6. November woods are bare and still.
7. To guess and to know are two different things.
8. Not to weep over a dish of peeled onions is difficult.
9. Silence is a great peacemaker.
10. To gossip about one's neighbors is a common, but contemptible, fault.
11. Helen Hunt Jackson was the Indians' friend.
12. To be angry with a door or a woodbox is boylike.
13. The bravest are the gentlest.

EXERCISE

III. Write five sentences, with copulas and predicate attributes, and with nouns as subjects. Write five more with groups of words as subjects. Be ready to separate these sentences into their three elements.

Composition

For the lesson in Composition, see page 201, Section 4.

Section 9. Copula and Predicate Attribute United

- I. (a) The brook is murmuring. (f) The brook murmurs.
(b) The waters are dancing. (g) The waters dance.
(c) A storm was raging. (h) A storm raged.
(d) Twilight is deepening. (i) Twilight deepens.
(e) The owl is hooting. (j) The owl hoots.

In (a), (b), (c), (d), and (e), point out each copula and each predicate attribute, two separate words in each sentence. Opposite each sentence is another which asserts

the same attribute of the same subject. In (f), the attribute, "murmuring," is asserted of the brook just as truly as in (a). In (g), what is asserted of the subject? In (h)? (i)? (j)? What one word, then, in each of the last five sentences, both asserts and tells what attribute is asserted?

The union of the copula with the predicate attribute gives a new kind of predicate. So far the predicates have contained the copula and predicate attribute as separate words. These same elements are to be found in predicates of this new kind as in the first; but the difference is this, — that in this second kind of predicate the copula and the attribute are united in one word.

SUBJECT	PREDICATE	
	COPULA	PREDICATE ATTRIBUTE
The tide	was	rising
The wind	is	rising

SUBJECT	PREDICATE
The tide	rose
The wind	rises

EXERCISE

II. Unite the copula and the predicate attribute of each of the following sentences into one word. Analyze the sentences you have made, using the following model.

MODEL. "Mozart composes" is a declarative sentence; a sentence, because . . . ; declarative, because . . .

"Mozart" is the subject, because it names that of which something is asserted.

"Composes" is the predicate, because it asserts something of the subject.

1. Mozart was composing.
2. Raphael was painting.
3. Angelo was designing.
4. We are reciting.
5. The tide was rising.
6. Rain was falling.
7. Washington was praying.
8. Trees are growing.
9. Maize is sprouting.
10. The bells are ringing.
11. The snow is melting.
12. The church was burning.
13. The fog was thickening.
14. The whistle was blowing.
15. Danger was threatening.
16. The enemy was retreating.
17. The settlers are returning.
18. Men are working.
19. Women were weeping.
20. Duty is calling.

Composition

For the lesson in Composition, see page 202, Section 5.

Section 10. Verbs

- I. (a) The sky is clouded.
- (b) The clouds seem threatening.
- (c) The wind whistles.
- (d) The rain will be welcome.

All these sentences contain subject, copula, and predicate attribute. In one of the sentences given, the word that asserts also tells what is asserted. Read it, and point out the word that asserts and also contains the predicate attribute. In each of the other sentences, point out the word or the group of words that asserts the relation be-

tween the subject and the predicate attribute. Is it possible to make a sentence without a word that asserts? A word used to assert is called a **verb**.¹

Most verbs do some other work besides uniting the subject and predicate attribute. **Is**, in its various forms, is the only verb whose use may be solely to connect the subject and predicate attribute; it is generally a pure copula.

The verbs most often used to connect subject and predicate attribute are **is, are, seems, becomes, looks, appears, grows, tastes, and feels**.

In which sentence do you find more than one word used to make the assertion? A group of words, then, may be used just like a single word in making an assertion. Such a group is called a **verb-phrase**.

In saying that a verb is a word that asserts, it is intended to regard a question or a command as a kind of assertion.

A verb is a word that asserts.

A verb-phrase is a group of words that asserts.

EXERCISE

II. In the following sentences, separate the subject and predicate. Tell whether the copula and predicate attribute are separate, or united in one word.

1. The violet is sweet.
2. Pocahontas was an Indian girl.
3. To do one's best is worthy.
4. The cost of crown jewels seems fabulous.
5. That great men do silly things at times is true.
6. Robins run.
7. Woodpeckers climb.

¹ Look in a dictionary for the derivation of the word *verb*. Do you know any reason why this name should be selected for the asserting word of a sentence?

8. The monkey chatters.
9. The sun sets.
10. The wind dies.
11. The world seems silent.
12. The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun.

Section 11. Review

What is a sentence? Can you say a sentence, or must it be written? What are the four kinds of sentences you have learned? What two elements are found in every sentence? What is the subject of a sentence? Is it always just one word? What kinds of words are usually found as subjects? Define a noun. Define a pronoun. What is the difference between a noun and a pronoun? What is the predicate of a sentence? What two elements combined make the predicate? Are they always separate words? What class of words is found in every predicate? Define a verb. Why is the verb the most important class of words? What is a copula? a predicate attribute?

Composition

For the lesson in Composition, see page 203, Section 6.

Section 12. Complements

I. Write in two groups the sentences in Section 10, Exercise II. In one group, write the sentences containing predicates consisting of a verb and a

predicate attribute; in the other group, place the sentences containing predicates consisting of a verb alone. In sentences where the verb alone makes a complete assertion about the subject, the verb is called a complete verb.

In the first group of sentences, does the verb alone tell what is asserted of the subject? Read these sentences aloud, omitting all words that follow the verbs. Each sentence, as read, lacks one of the three necessary elements of every sentence: it has no predicate attribute. The verb alone does not make the complete assertion about the subject. Such a verb is called an incomplete verb. Verb-phrases may be complete or incomplete the same as verbs.

It is plain that a third element must always be added to an incomplete verb to tell what is asserted of the subject. Since this element completes the meaning of the verb, it is called a complement.

A complement is an element of a sentence that completes the assertion made by an incomplete verb.

The word in the predicate naming an attribute of the subject is called an attribute complement.¹

An attribute complement is a complement that names an attribute of the subject.

Give sentences to show that the attribute complement is also a predicate attribute.

EXERCISE

II. Analyze the sentences below, following the model in Section 7.

¹ If preferred, the term *attribute complement* and its definition may be omitted, and the term *predicate attribute* used in place of it throughout the book.

1. Experience is expensive.
2. The plays of Shakespeare are instructive.
3. To talk with great men is a liberal education.
4. Honesty is the best policy.
5. Rubies are scarce.
6. Is iron the most useful metal?
7. Good manners are a source of wealth.
8. The Cyclops were terrible giants.
9. To study the stars is fascinating.
10. What time we sleep is well spent.
11. To use a dictionary is a sign of culture.
12. Was Jenny Lind a beautiful singer?
13. Snow is delicate crystals.
14. To cheat an ignorant man is dishonorable cowardice.
15. Are the birds happy?
16. The way was pathless and long.
17. The goal was more dreary yet.
18. Their only food was a pittance of Indian corn.

Composition

For the lesson in Composition, see page 203, Section 7.

Section 13. The Object Complement¹

- I. (a) March brings wind.
(b) April brings showers.
(c) April showers bring May flowers.
(d) Longfellow wrote Hiawatha.
(e) He loved children.
(f) Many hands make light work.
(g) The nightingale's notes close the eye of day.
(h) The dead leaves fall.

In this lesson, there is only one complete verb. Find it. Point out the incomplete verb in each of the other sentences. Tell what words are used to complete the meaning

¹ If preferred, the term *object* may be used instead of *object complement* throughout the book.

of each. Show that each of these complements names the receiver of the action asserted by the verb. Such a complement is called an *object*¹ complement, or, very often, simply an object.

An object complement is a complement that names the receiver of the action.

EXERCISE

II. Write five sentences containing predicates consisting of a verb and an attribute complement; five sentences in which a complete verb makes the predicate; five sentences in which the following words shall be used as objects: honor, Cape Horn, the stars, rainbow, Alexander Hamilton.

EXERCISE

III. Analyze the following sentences according to the model given.

MODEL. "The nightingale's notes close the eye of day" is a declarative sentence; a sentence, because . . . ; declarative, because . . .

"The nightingale's notes" is the subject, because . . .

"Close the eye of day" is the predicate, because . . .

"Close" is the verb, because . . .

"The eye of day" is the object complement, or object, because it names the receiver of the action asserted by the verb.

MODEL FOR WRITTEN ANALYSIS

Subject	The nightingale's notes
Predicate	close the eye of day
Verb	close
Object Complement	the eye of day

¹ Look in a dictionary and learn the meaning of the Latin words from which the word *object* is derived.

1. Who wrote the Declaration of Independence?
2. The moon causes the tides.
3. Edison invented the phonograph.
4. Some persons inherit great wealth.
5. Are they unfortunate?
6. Wealth is a doubtful fortune.
7. Gladstone was an eminent scholar.
8. Did Pocahontas save Captain John Smith?
9. Louis XIV was a spendthrift.
10. Health is man's greatest wealth.
11. The real heroes of the war are the "great, brave, patient, nameless People."
12. The sweetest type of heaven is home.
13. Every great thought alters the world.
14. The top of honor is a slippery place.
15. One spring wind unbinds the mountain snow.
16. The great mind knows the power of gentleness.
17. A small leak will sink a ship.
18. Kindness shall win my love.
19. The old clock of the town
Strikes night's last hour. The morning's crown
Touches the silence.

Composition

For the lesson in Composition, see page 204, Section 8.

Section 14. Transitive and Intransitive Verbs

- (a) Autumn paints the maples.
- (b) The maples are painted by Autumn.
- (c) The bluebirds sing sweet songs of spring.
- (d) Sweet songs of spring are sung by the bluebirds.
- (e) Fresh winds purify the air.
- (f) The air is purified by fresh winds.

Have both sentences of each pair the same meaning? In both, is the action performed by the same persons or things? Show that each verb asserts an action received by an object. In which sentence of each pair does the object complement name the receiver of the action? In the other sentence, the same receiver of the same action is named by what element?

All these verbs assert actions received by objects; they are called **transitive verbs**.¹ In the sentences, the receiver of the action is named by the subject or by the object complement. A verb is transitive, then, if the subject or the object complement names the receiver of the action asserted.

Not all verbs assert action; and of those that do, not all assert action received by an object. If a verb does not assert action received by an object, it is not transitive, and is called an **intransitive verb**. Study the following sentences: —

- (a) The laughing streams awake.
- (b) Our mother was a beautiful girl.
- (c) Her word is truth.
- (d) Friends cheer.
- (e) Coleridge talked.

Point out the verbs that assert action. Is the action asserted by any of these verbs received by an object? Point out the verbs that do not assert action. Are any of these verbs, then, transitive?

A **transitive verb** is one that asserts an action received by an object.

An **intransitive verb** is one that does not assert an action received by an object.

¹ Look in a dictionary for the meaning of the word *transitive*.

Verb-phrases may be transitive or intransitive the same as verbs.

Section 15. Two Uses of Same Verbs

I. In the following sentences, note the different uses of the same verb.

- (a) The fire burned in the grate.
- (b) The fire burned the child's fingers.
- (c) The child's fingers were burned by the fire.
- (d) Millet painted.
- (e) He painted the Angelus.
- (f) The Angelus was painted by Millet.
- (g) Shakespeare wrote.
- (h) He wrote the world's greatest dramas.
- (i) The world's greatest dramas were written by Shakespeare.

Which verbs are transitive? Which intransitive? Give reason in each case. The use, then, is what makes the verb transitive or intransitive.

EXERCISE

II. Classify the verbs in Section 13, Exercise III, as transitive or intransitive.

Composition

For the lesson in Composition, see page 205, Section 9.

Section 16. The Objective Complement

I. The following sentences show that the meaning of a sentence may be changed by changing the order of the words. In one sentence of each pair is an element of the sentence not yet studied.

- (a) Tom Sawyer painted the fence **white**.
- (b) Tom Sawyer painted the **white** fence.
- (c) Spring rains wash the gardens **clean**.
- (d) Spring rains wash the **clean** gardens.
- (e) Snow turns the brown fields **white**.
- (f) Snow turns the brown **white** fields.
- (g) A smile makes a sad heart **glad**.
- (h) A smile makes a **glad** sad heart.

Do the two sentences of each pair have the same meaning? Which sentence, (a) or (b), asserts that the fence was white as a result of the painting? Which that it was white before it was painted? What word in (c) and (d) is the object complement? What word names an attribute of "gardens"? In which sentence is this attribute caused by the action named by the verb? Show that the sentences (f) and (h) make impossible assertions. Show that the attribute of the object complement in (e) and in (g) is a result of the action expressed by the verb.

If a word names an attribute of an object complement, and this attribute is the result of the action asserted by the verb, it is called an **objective complement**.

Two questions must be answered to determine whether a word is an objective complement: —

(1) Does the word name an attribute of the object complement?

(2) Is this attribute the result of the action named by the verb?

If the word fulfills both these conditions, it is an objective complement.

- (a) I found the boy tired.
- (b) The work had made the boy tired.

In both these sentences, "tired" is an attribute of "the boy," the object. In (a), the attribute "tired" is not the result of the action named by the verb; therefore it is not an objective complement. In (b), the attribute is the result of the action named by the verb; therefore it is an objective complement.

(c) Adversity made him humble.

(d) Adversity (made humble) him.

(e) Adversity humbled him.

In (c), the verb "made" alone does not express the idea of the sentence. "Adversity made him" is not at all the thought intended. The verb "made" with the objective complement "humble" expresses the action upon him. This is seen in (d). This is just one action and can be expressed in one word, as it is in (e). So, too, the former sentence could be made to read "The work tired him," instead of "The work made him tired."

An objective complement is a complement that names an attribute of the object resulting from the action asserted by the verb.

SUBJECT	PREDICATE		
	VERB	OBJECT	OBJECTIVE COMPLEMENT
Adversity	made	him	humble
Congress	rendered	the plan	useless
The death of the queen	made	Edward VII	king

When there is an objective complement in a sentence, is the verb transitive or intransitive? complete or incomplete? Can there be an objective complement without an object?

EXERCISE

II. Analyze the sentences below, according to the model.

MODEL. "Adversity made him humble" is a declarative sentence.

"Adversity" is the subject, because . . .

"Made him humble" is the predicate, because . . .

"Made" is the verb, because . . .

"Him" is the object, because . . .

"Humble" is an objective complement, because it names an attribute of the object resulting from the action asserted by the verb.

MODEL FOR WRITTEN ANALYSIS

Subject	Adversity
Predicate	made him humble
Verb	made
Object	him
Objective Complement	humble

1. He pumped the well dry.
2. The boy bent the stick straight.
3. Good fortune has made him a fool.
4. True hope is swift.
5. Gentians roll their fringes tight.
6. Content makes poor men rich.
7. Discontent makes rich men poor.
8. The evening painted the snow a golden red.
9. The mother made the child her idol.
10. The people elected Johnson vice-president.
11. The death of Lincoln made him president.
12. Morning's laugh sets all the crags alight.
13. A good carpenter planes boards smooth.
14. A merry heart makes the heavy burden light.

Composition

For the lesson in Composition, see page 206, Section 10.

Section 17. Review

I. You have now learned the four kinds of predicates. A predicate may be composed of a verb and an attribute complement; a complete verb; a verb and an object; a verb, an object, and an objective complement.

SUBJECT**PREDICATE**

- | | |
|------------|---|
| 1. Subject | Verb and Attribute Complement |
| 2. Subject | Complete Verb |
| 3. Subject | Incomplete Verb and Object |
| 4. Subject | Incomplete Verb, Object, and Objective Complement |

EXERCISE

II. Write a sentence illustrating each of the kinds of predicates named above.

EXERCISE

III. Separate the following sentences into subject and predicate. Name the elements that make the predicate. Classify the verbs as transitive or intransitive; complete or incomplete.

1. A horse is a fine lady among animals.
2. The voyage of the Mayflower proved a stormy one.
3. The surf ran high.
4. Iron is a manly metal.
5. Jan van Eyck was the inventor of oil-painting.
6. Nettle-seed needs no sowing.
7. God made all pleasures innocent.
8. A beautiful eye makes silence eloquent.
9. An enraged eye makes beauty deformed.
10. Kindness is the sunshine of the spiritual world.
11. Education begins the gentleman.

12. Reading, good company, and reflection finish him.
13. The indulgence of revenge makes men savage and cruel.
14. The greatest of virtues is common sense.
15. The day seems long.
16. I am the very pink of courtesy.
17. Hope lives.
18. The jay, the rook, the daw,
Aid the full concert.
19. The love-lorn nightingale mourneth.
20. A thing of beauty is a joy forever;
Its loveliness increases.
21. I crown the winter king.
22. Mont Blanc is crowned monarch of mountains.

Section 18. A Review of Complements

What is a complete verb? an incomplete verb? What is one way in which an incomplete verb may be completed? What is an attribute complement? When completed by an attribute complement, is the verb transitive or intransitive? What is another way in which an incomplete verb may be completed? Define object complement. When completed by an object, is the verb transitive or intransitive? What is the third way of completing an incomplete verb? Can you have an objective complement without having an object? Why not? Define an objective complement? What two questions must you always ask before you are sure that you have an objective complement? When completed by an object and an objective complement, is the verb transitive or intransitive? What is a transitive verb?

Composition

For the lesson in Composition, see page 209, Section 11.

Section 19. Modifiers

I. Sentences are made up of a subject and a predicate; and the predicate is a verb alone, or a verb combined with an attribute, an object, or an objective complement. These elements of a sentence are not usually found alone; nearly always they are combined with other words. The next step is to separate these other words in the sentence from the elements of the sentence.

(a) The lashing billows made a long report.

(b) The setting sun slowly descended.

If sentence (a) be stripped to its necessary elements, it will read "billows made report." Write these three words, and above each write the name of the element it is. What other words are used in the full sentence to modify, or change, the meaning of these simple elements? Which word tells the kind of billows? "The" makes "lapping billows" more definite. What two words modify the meaning of the object "report"? Read the two simple elements of sentence (b). Tell what words modify the meaning of each.

A word that modifies the meaning of another word in a sentence is called a modifier.

In (a), the complete subject of the sentence is not named until all the words, "The lashing billows," are used. The complete subject of (b) is "The setting sun." All the words that together name that of which something is asserted are called the

complete subject. The one word which, stripped of its modifiers, forms the basis of the complete subject is called the simple subject.¹

All the words in the assertion about the subject — the words that assert and those that tell what is asserted — are called the complete predicate. The elements of the complete predicate, stripped of modifiers, are included in what is called the simple predicate.

EXERCISE

II. In the following sentences, point out the modifiers, and tell what element of the sentence is modified by each.

1. Small courtesies sweeten life.
2. Small cheer and great welcome make a very merry feast.
3. A thin meadow is soon mowed.
4. The ripest fruit falls first.
5. Somewhere the birds are singing evermore.
6. I planted an old, dry, white, fairy seed.
7. Its blossoms were magic golden flowers.
8. The ripened fruit was a yellow jack-o'-lantern.
9. One plant bore a very large Thanksgiving pie.
10. The forest dropped its festal robes.

EXERCISE

III. Find or make sentences with simple predicates of the following form : (1) an unmodified copula and predicate attribute ; (2) an unmodified com-

¹ Sometimes the subject of a sentence is a group of words. (See Section 8.) When a group of words is the subject, it has the same use as a one-word subject, and the entire group is the simple subject.

plete verb ; (3) an unmodified verb and object ; and (4) an unmodified verb, object, and objective complement.

EXERCISE

IV. Frame definitions of complete subject, simple subject, complete predicate, and simple predicate. Give examples of each.

EXERCISE

V. Analyze the following sentences according to this model, and those previously given.

MODEL. "The setting sun slowly descended" is a declarative sentence.

The complete subject is "The setting sun."

The complete predicate is "slowly descended."

The simple subject is "sun," modified by the words "The" and "setting."

The simple predicate is "descended," modified by the word "slowly."

1. Fame is very cheap.
2. The gentle dew refreshes the parched grass.
3. Great men are sincere.
4. God's glory is his goodness.
5. A constant friend is rare.
6. Evil news rides post.
7. An undevout astronomer is mad.
8. A free country life makes strong, true men.
9. A lazy man is a bad man.
10. Guilt has quick ears.
11. Pride is seldom delicate.
12. The lonely pine waves its sombre boughs.
13. Friendship is a sheltering tree.
14. A clear conscience is a soft pillow.
15. A sunny spirit quickly dispels angry frowns.

Composition

For the lesson in Composition, see page 209, Section 12.

Section 20. Adjectives

I. Modifiers are divided into groups, or classes, according to their use. All the modifiers indicated by special type in the following sentences belong to the same class.

- (a) The still, warm, misty, dreamy Indian summer cannot be truly painted.¹
- (b) Grant, determined and persevering, had carried on a vigorous, daring, and offensive campaign.
- (c) These victories caused much suffering and the loss of many lives.

What five words in (a) describe "summer"? What two words in (b) describe "Grant"? What words describe "campaign"? All these words, then, are modifiers of nouns. They are called adjectives.

In (c) there are some words that modify the meaning of nouns, and yet do not describe. These words, much, many, These, and the are also adjectives.

An adjective is a word that modifies the meaning of a noun or a pronoun.

EXERCISE

II. Analyze the following sentences. Select the adjectives and tell what noun each modifies.

- 1. The youth had a firm, manly voice.
- 2. Tall oaks from little acorns grow.
- 3. This wonderful tree stood in the centre of an ancient wood.

¹ For punctuation of a series of words, see page 259, V, 1.

4. The tree had a huge, rough trunk.
5. These fifty brave adventurers were Argonauts.
6. Down came the terrible giants.
7. An honest old soldier owned the gray cabin.
8. An active, bustling woman kept the home.
9. The two birds used the same broad, shallow dish.
10. She dwelt among the untrodden ways
Beside the springs of Dove.
11. Earth with her thousand voices praises God.

Section 21. Predicate Adjectives and Predicate Nouns

- I. (a) Sidney was courteous and kind.
(b) He was a brave knight.
(c) The Father of Waters is calm and untroubled.
(d) It is deep and broad.

What words express qualities of "Sidney"? What element of the sentence do they form? In (c) and (d), what adjectives are used as attribute complements? In (b), what noun forms the attribute complement?

An adjective is very often used as an attribute complement. When it is so used, it is often called a predicate adjective.

When a noun is used as an attribute complement, it is often called a predicate noun.

EXERCISE

II. Analyze the following sentences. Whenever adjectives or nouns are used as attribute complements, call them predicate adjectives or predicate nouns.

1. John was a simple country boy.
2. A chivalrous little fellow he was.
3. He was a fair skater and an accurate snow-baller.

4. The boy is the shoemaker's best friend.
5. Jewels are expensive toys.
6. Art thou a friend?
7. It was smoke and roar and powder-stench.
8. A famous man is Robin Hood.
9. Joe Dobson was an Englishman.
10. The limbs of the soldiers feel jaded and old.
11. Blessed are the pure in heart.

EXERCISE

III. In the last paragraph on page 250, select the nouns, pronouns, and adjectives. Tell the word which each pronoun represents, and what word each adjective modifies.

Composition

For the lesson in Composition, see page 210, Section 13.

Section 22. Adverbs

I. Not all modifiers are adjectives. Most of those in the following sentences may be grouped in a different class because of their different use.

- (a) A brave man never dies.
- (b) Books are our most steadfast friends.
- (c) The days pass very rapidly.

In (a), what word modifies the meaning of "dies"? It adds an idea of time. A word that modifies the meaning of a verb is called an **adverb**.¹

What word in (b) modifies the word "steadfast"? What part of speech is "steadfast"? A word that modifies the meaning of an adjective is an **adverb**.

What word in (c) modifies "pass"? What is it, then?

¹ See dictionary for the meaning of the word *adverb*. Does the name seem suitable?

What word modifies the adverb that modifies "pass"? A word that modifies an adverb is an adverb.

An adverb is a word that modifies the meaning of a verb, an adjective, or an adverb.

EXERCISE

II. In the following sentences, select the adjectives and adverbs, telling what each modifies.

1. Formerly men printed their books by hand.
2. The ignorant foreigner finds too much freedom here.
3. A wise man will always be honest.
4. Youth comes but once in a lifetime.
5. The majestic river floated on.
6. Truth never hurts the teller.
7. The tongue is ever turning to the aching tooth.
8. Swing low, sweet chariot!
9. I never was on the dull, tame shore,
But I loved the great sea more and more,
And backward flew to its billowy breast.

Composition

For the lesson in Composition, see page 211, Section 14.

Section 23. Phrases

I. Study the following groups of words.

- (a) with fading music
- (b) on the rolling sea
- (c) will have been studying
- (d) to follow

Are the words of each group related in meaning? Does any one of the expressions contain a subject and a predicate? Such a group of words is called a phrase.

The difference between a sentence and a phrase

is this: a sentence always has a subject and a predicate, and makes an assertion; a phrase never has a subject and a predicate, and does not make an assertion.

EXERCISE

II. Frame sentences containing the phrases (a), (b), (c), (d). In your sentences, what does the phrase (a) modify? Is it, then, used like an adjective or an adverb? What does (b) modify? Is it used like an adjective or an adverb? In your sentence, is (d) used as a noun, an adjective, or an adverb? We find, then, that phrases are used as nouns, or verbs, or adjectives, or adverbs.

EXERCISE

III. In the following expressions, tell which are phrases and which are sentences.

- | | |
|--------------------|---|
| (e) of red apples | (i) they are to be eaten |
| (f) apples are red | (j) on the day appointed |
| (g) to be eaten | (k) along the homeward way |
| (h) for eating | (l) the children loitered along
the homeward way |

A phrase is a group of words without subject or predicate, having the use of a single word.¹

Section 24. Uses of Phrases

I. You have learned that word modifiers are classified according to their use. They may be adjectives or adverbs. Phrase modifiers are classified in the same way.

- (a) With fine wheaten bread was the leper fed.
- (b) With fine bread of wheat was the leper fed.

¹ For punctuation of phrases, see page 259, V, 5 and 6.

- (c) Cinderella's sisters treated her shabbily.
- (d) Cinderella's sisters treated her in a shabby manner.
- (e) The coloring on the tulips is extremely brilliant.
- (f) The coloring on the tulips is brilliant in the highest degree.

What phrase in (b) has the same use as "wheaten" in (a)? It is called an adjective phrase. What modifier in (d) means the same as one in (c)? What would be a good name for the phrase? What is "brilliant" in (e) and (f)? By what name would you call a modifier of "brilliant"?

A phrase used to modify a noun or a pronoun is an adjective phrase.

A phrase used to modify a verb, an adjective, or an adverb is an adverbial phrase.

EXERCISE

II. Analyze the following sentences according to the model.

MODEL. "Idleness is the source of much evil" is a declarative sentence.

The complete subject is "Idleness."

The complete predicate is "is the source of much evil."

The simple subject is "Idleness"; it is unmodified.

The simple predicate is "is source," composed of the copula "is" and the attribute complement "source." "Source" is modified by the adjective "the" and the adjectival phrase "of much evil."

MODEL FOR WRITTEN ANALYSIS

Complete Subject	Idleness
Complete Predicate	is the source of much evil
Simple Subject	Idleness
Simple Predicate	is source
Copula	is

Attribute Complement source

Modifiers of

Attribute Complement the of much evil

1. Men of great wealth often do much good.
2. Lafayette came at a fortunate time.
3. Happiness is the natural flower of duty.
4. A treaty is the promise of a nation.
5. A good intention clothes itself with sudden power.
6. Youth is full of pleasure.
7. Age is full of care.
8. The man with a violin is a bore to the man with a flute.
9. The frost has bitten the heel of the going year.
10. Opportunities never nibble twice at the same hook.
11. Lee was a man of fine character.
12. Upon the grass the frost lies white.
13. The world is still deceived by ornament.
14. A little nonsense, now and then,
Is relished by the wisest men.
15. The wild November comes at last
Beneath a veil of rain.
16. Upon a pasture stone,
Against the fading west,
A small bird sings alone.

Composition

For the lesson in Composition, see page 211, Section 15.

Section 25. Phrases in the Predicate

1. Sometimes a phrase in the predicate is an attribute complement; sometimes it is an adverbial modifier. To tell in which way it is used, one needs to think carefully of the meaning of the sentence.

- (a) The nest is high.
- (b) The nest is in the tree.
- (c) The birds are playing in the tree.
- (d) The teacher is present.
- (e) She is in the room.
- (f) We march in the room.
- (g) The President is friendly to all.
- (h) The President is of a friendly spirit.
- (i) Beethoven's early home was in Germany.
- (j) He moved to Austria.

In (a), what is the attribute complement? This word names an attribute of place, or position. In (b), what phrase shows the position of the nest? The phrase names just as truly, then, an attribute of position. So the phrase is the attribute complement of the sentence.

The same phrase has a different use in (c). If the phrase were omitted in (b), would any assertion be made about the nest? What necessary element would be omitted? If the phrase were omitted in (c), would an assertion be made? What phrase tells where they were playing? Since it modifies a verb, it is an adverbial phrase.

What is the attribute complement in (d)? What phrase has the same use in (e)? Show that the same words form an adverbial phrase in (f).

Is the phrase in (h) adjective, adverbial, or attribute complement? in (i)? in (j)?

This rule may generally be followed: When the verb is some form of *is*, *was*, *be*, or *been*, a phrase in the predicate is an attribute complement; with other verbs a phrase is a modifier.

EXERCISE

II. Write five sentences containing verbs com-

pleted by phrases. Write five sentences containing verbs modified by phrases.

EXERCISE

III. Analyze the following sentences according to the models already used.

1. Washington is the capital of the United States.
2. Washington is in the District of Columbia.
3. Washington is situated on the Potomac.
4. Cotton is grown in the South.
5. Many manufactories are in the South.
6. Much of our fruit comes from California.
7. Pasadena is in the fruit district of California.
8. Our biggest timber comes from Washington and Oregon.
9. Violets and dandelions are in bloom.
10. To-day is here.
11. To-morrow will never be here.
12. Here is darkness.
13. Beyond the mountain is light.
14. Here darkness overtook us.
15. In the morning we shall come into the light.
16. The criticism was given for our good.
17. Criticism is for our good.
18. Truth is within ourselves.
19. The year is at the spring.
20. Day is at the morn.
21. The lark is on the wing.
22. God is in His world.
23. The drowning man grasps at a straw.

Composition

For the lesson in Composition, see page 212, Section 16.

Section 26. Prepositions

- I. (a) The dust was dimpled by the rain.
(b) The flowers were refreshed by it.
(c) The bloom was on the clover.
(d) The blue was in the sky.
(e) My naked feet found dewy pathways through the wheat.

Write in a column the phrases used in these sentences. Underline the nouns and pronouns in these phrases. Does each phrase have either a noun or a pronoun for its principal word? After each phrase write the little word with which it begins. Each of these little words shows the relation of the noun or pronoun to the word which the phrase modifies. This is clearly seen by changing these little words in a sentence. Read the following sentence in the different ways indicated, and observe the differences in meaning:—

The knight sprang $\left\{ \begin{array}{l} \text{to} \\ \text{from} \\ \text{upon} \\ \text{before} \end{array} \right\}$ his horse.

These words that show relation are called prepositions.

A preposition is a word that shows the relation between the principal word of the phrase and the word the phrase modifies.

Sometimes two or more words are combined to show relation. As, from under the ruins; in accordance with the facts; as to the story; because of the cold.

The principal word of a prepositional phrase is often called the object of the preposition.

EXERCISE

II. Analyze the following sentences according to the model.

MODEL. "A lion among ladies is a most dreadful thing" is a declarative sentence.

The complete subject is "A lion among ladies."

The complete predicate is "is a most dreadful thing."

The simple subject is "lion," modified by the adjective "A" and the adjective phrase "among ladies."

The simple predicate is "is thing," composed of the copula "is" and the attribute complement "thing." "Thing" is modified by the adjectives "a" and "dreadful." "Dreadful" is modified by the adverb "most."

MODEL FOR WRITTEN ANALYSIS

Complete Subject	A lion among ladies
Complete Predicate	is a most dreadful thing
Simple Subject	lion
Modifiers of Subject	A among ladies
Simple Predicate	is thing
Copula	is
Attribute Complement	thing
Modifiers of	
Attribute Complement	a dreadful
Modifier of Modifier	most

1. Victory is born of endurance.
2. Excess of wealth is a cause of covetousness.
3. All roads lead to Rome.
4. Life without industry is guilt.
5. I'll speak in a monstrous little voice.
6. Truth is truth
To the end of reckoning.
7. Light gains make heavy purses.
8. This hitteth the nail on the head.

9. The finest edge is made with a blunt whetstone.
10. The world knows nothing of its greatest men.
11. One on God's side is a majority.
12. Over my head his arms he flung,
 Against the world.
13. To every man upon this earth
 Death cometh soon or late.
14. A nod from a lord is a breakfast for a fool.
15. We are all children in the Kindergarten of God.
16. The poplar drops beside the way
 Its tasseled plumes of silver-gray.
17. The bumblebee tipped the lily-vases along the
 roadside.
18. The honeysuckle spills its perfume on the breeze.
19. Between the pasture bars the wondering cattle stared
 wistfully.
20. The ripples of the river lipped the moss along the
 brink.
21. Out of the shadows of night
 The world rolls into light.
22. By their fruits ye shall know them.

Composition

For the lesson in Composition, see page 214, Section 17.

Section 27. Uses of Phrases

- I. (a) The holy spirit of the spring
 Is working silently.
- (b) The southern slopes are fringed with tender
 green.
- (c) Spring hangs her infant blossoms on the trees.
- (d) The bird is on her nest.
- (e) From her we may learn patience.
- (f) From her we may learn to be patient.
- (g) To be patient is to be strong.

(h) Loitering makes a person tardy.

(i) Loitering makes a person behind time.

Point out the adjective phrase in (a); the adverbial phrases in (b) and (c); the phrase used as an attribute complement in (d).

In (e), what is the object complement of "learn"? What phrase in (f) has exactly the same use? A phrase, then, may be used as an object complement.

What is the subject of (g)? This shows another use of the phrase.

Show that the word "tardy" is the objective complement in (h). What phrase has exactly the same use in (i)? So a phrase may be used as an objective complement.

A phrase is often used as:—

1. an adjective modifier;
2. an adverbial modifier;
3. an attribute complement;

and rarely as:—

4. a subject;
5. an object complement;
6. an objective complement.

EXERCISE

II. In the following sentences, tell how each phrase is used. You will need to be very careful in the analysis.

1. Over the fence is out.
2. He is trying hard to understand grammar.
3. My book fell under the table.
4. My book is on the table.
5. He began the study of Greek.
6. He began to study Greek.
7. Too little exercise kept him in bad condition.

8. A fool at forty is a fool indeed.
9. He learned to keep a few true men for his friends.
10. Waters on a starry night are beautiful and fair.

Section 28. Review

What are the five elements that may be found in sentences? Which of these must be found in every sentence? In how many ways can you form a predicate? Give examples. What is a complete subject? a complete predicate? What is a modifier? What two classes of words are used as modifiers? What is an adjective? an adverb? What besides single words may be used as modifiers? What new part of speech was found in the phrases? Define it. Is a phrase ever used except as a modifier? For what purpose? When a phrase is found in the predicate, how can you tell whether it is a modifier or an attribute complement?

Section 29. The Indirect Object

I. There are many ways of expressing a thought. In this lesson, the same thought is expressed in each pair of sentences; but the form of the expression varies. Find just what is the difference in form.

- (a) Lincoln gave the slaves their liberty.
- (b) Lincoln gave liberty to the slaves.
- (c) Nokomis taught the little Hiawatha many things.
- (d) Nokomis taught many things to the little Hiawatha.
- (e) The snow makes a beautiful white blanket for the plants.
- (f) The snow makes the plants a beautiful white blanket.

In (a) and (b), what word names what was given? This word is the direct object. In both sentences, what word

tells to whom liberty was given? In (e) and (f), what is the object of the transitive verb "makes"? For what was the "blanket" made? A noun or pronoun that tells to whom or for whom an action is done is called an indirect object. This name is given because the noun or pronoun is affected by the verb only indirectly through the direct object.

When the indirect object is joined to the verb by a preposition, the indirect object and the preposition form an adverbial phrase. When there is no connective, the indirect object is still an adverbial modifier.

If the indirect object follows the direct object, the preposition is usually expressed; if it precedes the direct object, the preposition is usually omitted.

The most common verbs that may be followed by an indirect object are: bring, build, cut, do, forgive, get, give, grant, hand, leave, make, offer, pay, pledge, promise, read, sell, send, show, teach, tell, throw, wish.

An indirect object is a word used to name the object ¹ to or for which something is done.

Indirect objects, then, include both persons and things.

EXERCISE

II. Write ten sentences with indirect objects, using ten of the verbs named near the close of Exercise I of this section.

EXERCISE

III. Analyze the following sentences. There is no need of a new model.

An indirect object is a modifier of a verb, just the same as any other adverbial modifier.

¹ See footnote on page 6.

1. Jefferson offered Gallatin a position in his cabinet.
2. The Indians sold the white people acres of land.
3. Charles II granted his "trusty and well-beloved cousins" a vast extent of territory in the New World.
4. The clock upbraids me with the waste of time.
5. Experience has taught us many serious lessons.
6. Marquette told the listening crowds the story of salvation.
7. The way to his land of promise was rough and long.
8. A decent provision for the poor is the true test of civilization.
9. To relieve distress is godlike.
10. Now only here and there a little star
Looks forth alone.
11. Winter giveth the fields and trees of old
Their beards and icicles of snow.
12. Grant us wisdom and strength.

Composition

For the lesson in Composition, see page 215, Section 18.

Section 30. Nouns Used Adverbially

- I. (a) The coat cost much.
- (b) The coat cost three dollars.
- (c) The war lasted long.
- (d) The war lasted four years.
- (e) Some mountains are very high.
- (f) Some mountains are four miles high.
- (g) A kind word is worth much.
- (h) The reward is worth the effort.
- (i) Cornwallis surrendered then.
- (j) Cornwallis surrendered October nineteenth.

(k) The snow was gone long ago.

(l) The snow was gone days ago.

(m) The little birds fly east and the little birds fly west.

What adverb in (a) modifies the verb "cost"? It gives a measure of value. In (b), the same verb is modified by words denoting a definite measure of value. Since this expression modifies the meaning of the verb, it is an adverbial modifier. In (c), what adverb modifies the verb "lasted"? It is a measure of time. In (d), the measure of time is named. Then the expressions "three dollars" and "four years" are both adverbial modifiers, though both "dollars" and "years" are nouns. In exactly the same way, you will find nouns used as adverbial modifiers in (f), (h), (j), (l), and (m).

Name the nouns in (b), (d), (f), (h), (j), (l), and (m) used as adverbial modifiers. Which are used to modify the meaning of verbs? of adjectives? of adverbs? All but two express some kind of measure.

The commonest adverbial uses of a noun are to designate measure, point of time, and direction.

Adverbs may modify verbs, adjectives, or adverbs. Nouns used adverbially may do the same.

EXERCISE

II. Analyze the sentences according to the model.

MODEL. "One warm morn, Winter crept, aged, from the earth" is a declarative sentence.

Complete Subject	Winter, aged
Complete Predicate	crept One warm morn from the earth
Simple Subject	Winter
Modifier of Subject	aged
Simple Predicate	crept
Modifiers of Verb	One warm morn from the earth

1. A pint of water weighs a pound.
2. My father is out of the city.
3. My father is away.
4. The moon is far away.
5. The sun is 92,000,000 miles away.
6. A hundred years make a century.
7. Years ago the Mississippi Valley was the abode of Indians.
8. They marched half a league onward.
9. Morning, noon, and night, her tongue was forever going.
10. Your privileges have cost labor and sacrifice.
11. The view from the mountain-top is worth the weary climb.
12. The situation was not without its embarrassments.
My rod weighed four and a half ounces. The fish weighed five or six pounds. The current was furious and headstrong. I had only thirty yards of line and no landing-net.
13. One to-day is worth two to-morrows.
14. No morning sun lasts a whole day.

Section 31. Nouns Used Adjectively: Appositives and Possessives

I. You have studied the uses of nouns as subject, attribute complement, object complement, objective complement, and adverbial modifiers. Give examples of each in sentences. Two other uses of nouns are shown in the following exercises.

- (a) Nero, a Roman emperor, murdered Christians for his pleasure.
- (b) I, John, saw these things.
- (c) William Henry Harrison defeated Tecumseh, a Shawnee chief.

What word in (a) modifies "Nero" by telling who he was? It is an adjective modifier. Why? What word in (b) modifies the pronoun "I" by identifying, or naming? It is also an adjective modifier. Why? What noun in (c) tells in what class to place "Tecumseh"? In all three sentences you have pointed out nouns used as adjective modifiers. There is no word to connect these nouns with the words they modify. A noun, then, may modify another noun directly, both of them naming the same object. A noun having this adjective use is called an **appositive**.

An appositive is a noun used to modify the meaning of a noun or pronoun by naming the same object.¹

- II. (a) The chief's eye flashed.
(b) A man's reach should exceed his grasp.
(c) A serpent's bite is poisonous.
(d) One winter's evening a man was urging a tired horse along a lonely road.

What noun in (a) names the possessor or owner of "eye"? What noun in (b) modifies the meaning of the noun "reach," denoting possession? In the same sentence, a pronoun is used to denote possession. What noun does this pronoun limit in meaning? These words denoting possession are possessive modifiers, or **possessives**.

Not all nouns with the sign of the possessive, the apostrophe, denote possession. In (c), the serpent cannot be said to own or possess the bite. "Serpent's" is a modifier denoting the agent of an action. In (d), "winter's" does not denote possession; it is descriptive. Yet because most words with the sign of the possessive actually do denote possession, we term them all possessives.

A noun used as an appositive or a possessive may be modified by adjectives, the same as other nouns. Give examples.

¹ For punctuation of appositives, see page 259, V, 3.

EXERCISE

III. Write five sentences each containing an appositive. In three of the sentences, use adjectives to modify the meaning of the appositives.

Write five sentences each containing a possessive modifier; and in three of these sentences use adjectives to modify the meaning of the possessives.

EXERCISE

IV. Analyze the sentences according to the model.

MODEL. "William Henry Harrison defeated Tecumseh, a Shawnee chief," is a declarative sentence.

The complete subject is "William Henry Harrison."

The complete predicate is "defeated Tecumseh, a Shawnee chief."

The simple subject is "William Henry Harrison," unmodified.

The simple predicate is "defeated Tecumseh," composed of the verb "defeated" and the object complement "Tecumseh." "Tecumseh" is modified by the appositive "chief." "Chief" is modified by the adjectives "a" and "Shawnee."

1. Hildebrand, the son of a poor carpenter, became pope in the eleventh century.
2. Amerigo Vespucci, an Italian sailor, made the first chart of the coast of America.
3. The Gauls were subdued by Cæsar, dictator of Rome.
4. No man knows his own voice.
5. Out of this nettle, danger, we pluck the flower, safety.
6. The army moved forward after a month's delay.
7. Gladness on wings, the bobolink, is here.
8. My oriole, my glance of summer fire, is come at last.

9. Stanch friends are we,
One little sandpiper and I.
10. He wandered away and away
With Nature, the dear old Nurse.
11. Noontide wakes the buttercups,
The little children's dower.
12. Still sits the school-house by the road,
A ragged beggar sunning.
13. Silently, one by one, in the infinite meadows of
heaven,
Blossomed the lovely stars, the forget-me-nots of the
angels.

Composition

For the lesson in Composition, see page 216, Section 19.

Section 32. Different Uses of Same Word

In the following sentences, the same word occurs a number of times; but its use in several sentences is not the same. Study the meaning of each sentence, and be sure to give the words their proper place in the analysis. Analyze the sentences according to models already given. Classify the words as nouns, pronouns, adjectives, verbs, adverbs, and prepositions. Always give the reason for your classification.

1. The dog ran fast.
2. The fast horses were tied fast to the fence.
3. The Jews observed the fast.
4. Many persons fast during Lent.
5. He came in.
6. We sat in the reading-room of the inn.
7. He looked at himself in the mirror.

8. He had the look of a gentleman.
9. I fell down. I stayed down.
10. I rolled down the hill.
11. The robin picked down from her breast.
12. A down pillow is soft.
13. The only real possession of man is his character.
14. I whispered only once.
15. I only whispered once.
16. Only he went.
17. The door is wide open.
18. The door is open wide.
19. The door stood wide open.
20. The open door is the American policy in China.
21. They open the gate.
22. I hear the low murmur of the breeze.
23. I feel the breeze.
24. I feel cool.
25. The breeze is murmuring soft and low.
26. The house is painted red.
27. They painted the house red.
28. The poker is red-hot.
29. The hot poker is red.
30. Red is my favorite color.

Section 33. Order of Words in a Sentence

I. Which usually comes first in a sentence — the subject or the predicate? Prove your answer by several sentences. Do complements usually follow or precede the verbs? Give examples. Do the word-modifiers of a noun generally precede or follow the word modified? Is this true of the phrase-modifiers? Find examples to show that your answers are correct.

Show in what respect each of the following sen-

tences varies from the usual order. Rewrite each sentence, changing the order to the usual form. Observe the difference in the impression left in your mind.

- (a) In union is strength.
- (b) Ideals we do not make. We discover them.
- (c) Slowly and quietly the great gray clouds creep up
over the night sky.
- (d) Silent and soft and slow
Descends the snow.
- (e) All around the happy village
Stood the maize-fields green and shining.

Is it not true in each case that the words placed first attract attention and so are emphatic?

If all sentences should be arranged in the same order, composition would become monotonous. To introduce variety into composition, and to render a special word emphatic, writers change from the usual order. A verb, adjective, adverb, complement, or modifier placed first in a sentence receives special emphasis. Any part of a sentence may be placed out of its natural order to give the composition variety, and especially to give emphasis to the transposed part.

EXERCISE

II. Analyze the five sentences in Exercise I of this section, and the sentences below. There is no new element in them. Be very careful to know what each sentence means before you begin the analysis.

1. From the dull ground, the violet gathers up her
tender blue.
2. A prisoner Robert remained for twenty-eight years.

3. A mighty man is he,
With large and sinewy hands.
4. A rare old plant is the ivy green.
5. With his hard, rough hand,
He wipes a tear out of his eyes.
6. A primrose by the river's brim
A yellow primrose was to him.
7. Three years she grew in sun and shower.
8. Sweet is the breath of morn.
9. In a small chamber, friendless and unseen,
Toiled o'er his types one poor unlearned young man.
10. Him have I offended.
11. Shorter and shorter now the twilight clips the days.
12. Old homesteads I love, in their clusters of trees.

Composition

For the lesson in Composition, see page 216, Section 20.

Section 34. Use of "There" and "It"

I. The following sentences show a common way of varying the usual order of words in a sentence.

- (a) A window-box of beautiful geraniums is here by me.
- (b) There is a bank of beautiful geraniums here by me.
- (c) No day is without its innocent hope.
- (d) There is no day without its innocent hope.
- (e) Something forever comes between us and happiness.
- (f) There comes forever something between us and happiness.
- (g) Men of honor and courage are still in the world.
- (h) There are still men of honor and courage in the world.

What word is used to introduce the sentence in (b), (d), (f), and (h), when the usual order is changed? Though

this word is sometimes used as an adverb of place, thoughtful study of the meaning will show that it is not so used in the sentences given. For example, in sentence (b), "here" certainly denotes an attribute of place; and both "here" and "there" could not be used in the same sentence to denote the same place. In this, as in the other sentences given above, "there" is simply an introductory word.

What three elements are necessary in every sentence? What is the subject of (h)? What does "are" mean in (h)? Is this verb a copula or a complete verb? Whenever "is" means "exists," it is a complete verb.

Show that the two sentences in each pair have the same subjects and the same predicates. Tell just what changes have been made in the natural order when the introductory word "there" is used. Give other examples.

II. Another form of expression is shown in the sentences below.

- (a) To catch a thief needs a thief.
- (b) It needs a thief to catch a thief.
- (c) That every man's work is born into this world with him is true.
- (d) It is true that every man's work is born into this world with him.

What is the complete subject of (a)? (c)?

When the real subject of a sentence is a group of words denoting a single idea, it seldom stands at the beginning of a sentence. The predicate often comes before the real subject, with the pronoun "it" used as another subject in apposition with the real subject. For example, in (b), "It" and the phrase, "to catch a thief," mean the same; they name or represent the same object; they are in apposition.

"It" in such sentences is called an introductory subject.

The group of words which "it" stands for is the real subject. What is the real subject of (b)? (d)?

EXERCISE

III. Analyze the following sentences. Do not try to separate the real subject into its parts. The predicate of each sentence is easy to analyze.

MODEL. "It is honorable to work with the hands" is a declarative sentence.

The complete subject is "It" "to work with the hands."

The complete predicate is "is honorable."

"It" is the introductory subject, in apposition with the real subject, "to work with the hands."

1. It is a grand thing to make something beautiful.
2. There is no food for the soul but truth.
3. It was morning on hill and stream and tree.
4. There's a star in the sky.
5. It is a great thing to be beloved by one's country.
6. There is no doubt on that score.
7. It takes a long time to bring excellence to maturity.

Section 35. Review

What is an indirect object? How is it different from a direct object? What kind of modifier is it? Does it have a preposition before it? Do nouns have any other adverbial use? For what purposes are nouns used adverbially? What are the two adjective uses of nouns? Define an appositive. Define a possessive. In what ways and for what reasons is the usual order of sentences sometimes changed?

Composition

For the lesson in Composition, see page 218, Section 21.

CHAPTER II

CLASSIFICATION OF SENTENCES

Section 36. Classes of Sentences

I. Sentences have been classified, according to their use, as declarative, interrogative, imperative, and exclamatory. (See page 2.) The subject of a declarative sentence is usually at or near the beginning of a sentence; but the first word of an interrogative sentence is not always the subject. Study these sentences: —

- (a) When shall I be free?
- (b) To-day I shall be free.
- (c) Who does not love power?
- (d) John does not love power.
- (e) What have they named him?
- (f) James have they named him.
- (g) Who is he?
- (h) The king is he.

In (b) "To-day" is an adverb, modifying "shall be." "When" in (a) has exactly the same construction. So "Who" in (c) and "John" in (d) have the same construction. What is it? Arrange the answer to (e) in its natural order. What is the construction of "James"? of "What," then? Arranged in its natural order, the answer to (g) reads "He is the king." What is the construction of "He"? of "king"? "Who" has the same construction as "king."

EXERCISE

II. Analyze the following sentences. Before analyzing, always think the sentence rearranged in the usual declarative order.

MODEL. "What find I here?" is an interrogative sentence.

The complete subject is "I."

The complete predicate is "find What here."

The simple subject is "I" unmodified.

The simple predicate is "find What," composed of the verb "find" and the object "What."

The verb is modified by the adverb "here."

1. When did Cornwallis surrender?
2. Who is the greatest living poet?
3. How much have you paid for your whistle?
4. Where is Paris?
5. Who hath not lost a friend?
6. Whither wilt thou flee from thyself?
7. Did the waves obey King Canute?
8. Where is the most rugged American scenery?
9. What shall I render to my God
For all his gifts to me?
10. Where shall wisdom be found?
11. Where is the place of understanding?
12. Whence, then, cometh wisdom?
13. Who has read "The Vision of Sir Launfal"?
14. What is the largest city in the world?
15. What study do you like best?

Section 37. Independent Words

- I. (a) Man, know thyself.
(b) Oh, pilot, 't is a fearful night!
(c) Oh, never chide the wing of time!

Which of the four classes of sentences is (a)? (b)? (c)? Is the subject of an imperative sentence expressed? Is "Man" in (a) the subject? Does the sentence say, "Man knows"? What is the subject of (b)? Of what use is "pilot"? Are the words "Man," "pilot," "Oh," parts of the subjects or of the predicates?

A sentence may contain words that grammatically have no connection with it; yet these words add to the meaning of the sentence. These words are said to be independent.

The name of the person addressed is used independently; as "Man" in (a).¹

Independent words that are used to express strong feeling are called interjections. Oh, alas, ah, pshaw, are common examples.

An interjection is a word used to express strong feeling.

EXERCISE

II. Analyze the following sentences.

MODEL. "Oh, pilot, 't is a fearful night!" is an exclamatory sentence. "It ('t)" is the complete subject; "is a fearful night" is the complete predicate. "It ('t)" is the simple subject, unmodified.

"Is night" is the simple predicate, composed of the copula "is" and the attribute complement "night."

"Night" is modified by the adjectives "a" and "fearful."

"Oh" and "pilot" are used independently in the sentence.

1. Woodman, spare that tree!
2. Charge for the guns!
3. Lead, kindly Light!

¹ For punctuation, see page 259, V, 2.

4. Daughter of Egypt, veil thine eyes!
5. Sleep, sleep, sleep,
In thy folded waves, O sea!
6. There's a song in the air!
There's a star in the sky!
7. My golden spurs now bring to me.
8. Rock me to sleep, mother, — rock me to sleep!
9. Weep no more, my lady!
Weep no more to-day!
10. Adieu! adieu! my native shore
Fades o'er the waters blue.
11. Oh, velvet Bee, you're a dusty fellow!
12. Wind, you sing so loud a song!
13. By cool Siloam's shady rill
How fair the lily grows!
14. Hurrah! the seaward breezes
Sweep down the bay amain!

Composition

For the lesson in Composition, see page 218, Section 22.

Section 38. Simple and Compound Sentences

- I. (a) Man is guided by reason.
(b) Beasts are guided by instinct.
(c) Man is guided by reason, and beasts are guided by instinct.
(d) Man is guided by reason, and beasts by instinct.

Is (a) a sentence? Is (b)? These two sentences are united in (c) and make a sentence with two parts. Give these two parts. Does each part contain a subject and a predicate?

A part of a sentence containing a subject and a predicate is called a clause.

When two sentences are joined as these are, the clauses are independent of each other and the sentence is said to be a compound sentence.

In sentence (d), what words have been omitted? Is the meaning clear without them? Can you analyze the sentence without the omitted words? Whenever any of the necessary elements of a sentence are omitted, they must be supplied in analysis.

A sentence that contains but one statement is a simple sentence.

A sentence that contains two or more independent statements is a compound sentence.

A part of a sentence containing a subject and a predicate is a clause.

The word that joins the independent statements of a compound sentence is a conjunction.

EXERCISE

II. Analyze the following sentences.

MODEL. "Man is guided by reason, and beasts by instinct" is a compound, declarative sentence; compound, because . . . , and declarative, because . . .

The first independent statement is "man is guided by reason," and the second is "beasts (are guided) by instinct."

Go on with the analysis exactly as if the statements were simple sentences.

The independent statements are connected by the conjunction "and."

1. Virtue is bold, and goodness is never fearful.
2. Wealthy planters settled in Virginia, but the settlers in Massachusetts were generally poor.

3. Minnesota produces the most iron, and Pennsylvania the most coal.
4. A false balance is an abomination to the Lord : but a just weight is his delight.
5. Hatred stirreth up strifes; but love covereth all transgressions.
6. A cruel story runs on wheels, and every hand oils the wheels.
7. By slothfulness the roof sinketh in;
And through idleness of the hands the house leaketh.
8. The soft drops of rain pierce the hard marble;
Many strokes overthrow the tallest oaks.
9. The morn was fair, the skies were clear,
No breath came o'er the sea.
10. My country is the world; my countrymen are all mankind.

Section 39. Compound Elements of a Sentence

- I. (a) A crow and a blue jay belong to the same family of birds.
- (b) Wolfe defeated the French and Indians under Montcalm.
- (c) Pope Leo XIII was wise and kind.
- (d) The angels come and go, the messengers of God.
- (e) Neither ancestry nor riches make a man esteemed or loved.

What is the subject of (a)? Does it name one idea? What is the object in (b)? the attribute complement in (c)? the simple predicate in (d)? the subject in (e)? the objective complement in (e)?

Any of the elements of a sentence, — subject, copula, attribute, object, objective complement, — or any modifier, may be compound.

The word that connects the parts of any compound element is a conjunction.

When more than two words are joined to make a compound element of a sentence, the conjunction is usually omitted except before the last one.

EXERCISE

II. Analyze the following sentences.

MODEL. "The angels come and go, the messengers of God" is a simple, declarative sentence. There is nothing new in this analysis except to state that "come and go" is a compound predicate.

1. Tar, turpentine, and resin are mainly supplied by the pine forests of the South.
2. Raw silk is reeled and sent to the market in skeins.
3. The United States buys from Australia wool, gums, hides, and copper, and sells to Australia petroleum, railway cars, tobacco, hardware, and leather goods.
4. Railroads are numerous and rates are cheap in Germany.
5. All European and many American manufacturers buy large quantities of raw silk in Italy.
6. Venezuela exports quantities of rubber and coffee.
7. Belgium makes all its own sugar, and exports much.
8. The Dutch are a cattle-raising and trading nation.
9. The northeast portion of France produces coal and iron.
10. The Saskatchewan and the Mackenzie afford 4000 miles of navigable waterways in the far interior of Canada.

Composition

For the lesson in Composition, see page 219, Section 23.

Section 40. Adjective Clauses

- I. (a) Brave Joan, on a white horse, defeated the English.
(b) Brave Joan, who rode a white horse, defeated the English.
(c) She who rode the white horse was Joan of Arc.
(d) The white horse which she rode was a mark for English arrows.
(e) The white horse that she rode was a mark for English arrows.
(f) Joan, in whom the army trusted, led the French to victory at Orleans.
(g) Joan, whose horse was a mark for English arrows, was wounded.
(h) The horse on which she rode was white.
(i) The horse which she rode on was white.
(j) The horse that she rode on was white.
(k) They killed the horse which Joan rode.
(l) Joan was a brave leader who inspired courage.
(m) The English soldiers railed at Joan, who answered them with silence.

What are the modifiers of "Joan" in (a)? Since they modify a noun, what kind of modifiers are they? What besides "brave" modifies "Joan" in (b)? Since it modifies a noun, it is what kind of modifier? Has this modifier a subject and a predicate? What are they?

It has been shown in previous lessons that a noun may be modified by a word or a phrase. We see that a noun may also be modified by a clause.

In (c), what does the clause, "who rode the white horse," modify? In what sentences do the clauses modify the subject? Is there a sentence in which the clause is a modifier of the attribute complement? in which the clause modifies

an object complement? the principal word of a prepositional phrase?

If the word to which a pronoun refers be substituted for the pronoun, the use of the pronoun will always be clear. Doing this in (d), you will make the clause read, "a white horse Joan rode." "A white horse" is the object complement; so "which," which represents "a white horse," is also the object complement. What is the use of "whom" in (f)? of "whose" in (g)? of "which" in (h)? of "who" in (l)?

In a prepositional phrase, does the preposition usually precede the principal word of the phrase? Which is first in (f)? in (h)? Which stands first in (i)? in (j)? Can you think of a sentence in which a noun used as the principal word of a phrase stands before the preposition?

EXERCISE

II. Find sentences in which clauses modify nouns that are subjects, attribute complements, object complements. Make up a sentence in which a clause is a modifier of a pronoun.

Section 41. Conjunctive Pronouns

I. In sentence (b), Section 40, what object is represented by "who"? A word that represents an object, but does not name it, is what? "Who" also joins the clause, "who rode a white horse," to the word it modifies, and so has the use of a conjunction. Find in Section 40 other words that combine the uses of a pronoun and a conjunction.

A word that has the uses of a pronoun and a conjunction is called a conjunctive pronoun.

A conjunctive pronoun is a pronoun that joins a dependent clause to the word it modifies.

In sentence (b), Section 40, what word does "who" refer

to? Because it refers, or relates, to "Joan," it is called a **relative pronoun**. And the word the pronoun refers to is called its **antecedent**.

A relative pronoun is a pronoun that joins a dependent clause to the word it modifies.

A relative pronoun and a conjunctive pronoun are the same.

EXERCISE

II. Analyze the sentences according to the model.

MODEL. "To-day is the day that yesterday built" is a declarative sentence.

The complete subject is "To-day"; the complete predicate is "is the day that yesterday built." "To-day" is the simple subject, unmodified. "Is day" is the simple predicate, composed of the copula "is" and the attribute complement "day." The copula is unmodified; and the attribute complement is modified by the adjective "the" and the adjective clause "that yesterday built." Of this clause, "yesterday" is the unmodified subject. "Built" is the verb and "that" is the object complement. "That" connects the clause to the word "day."

MODEL FOR WRITTEN ANALYSIS

Complete Subject	To-day
Complete Predicate	is the day that yesterday built
Simple Subject	To-day
Simple Predicate	is day
Copula	is
Attribute Complement	day
Modifiers of	
Attribute Complement	the that yesterday built
Subject of Clause	yesterday
Simple Predicate	built that
Verb	built
Object Complement	that

1. Friendship is a plant that loves the sun.
2. He that complies against his will
Is of the same opinion still.
3. The flower that smiles to-day
To-morrow dies.
- 4 All that glitters is not gold.
5. To-morrow is a lamp upon the marsh, which a
traveler never reacheth.
6. They love dress too much who give it their first
thought, their best time, or much money.
7. They always talk who never think.
8. The tear down childhood's cheek that flows
Is like the dewdrop on the rose.
9. The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch-deep with pearl.

Composition

For the lesson in Composition, see page 220, Section 24.

Section 42. Omission of Conjunctive Pronouns

- I. (a) I knew the sweet strain that the corn-reapers
sang.
- (b) The song which he listened to was a song of his
childhood.

In (a), what is the use of the conjunctive pronoun? Read the sentence omitting "that." Is the meaning clear? What is the use of "which" in (b)? Can it be omitted?

The omission of a conjunctive pronoun is very common when it is used as an object complement, or as the principal word of a prepositional phrase. An omission rarely occurs when the conjunctive pronoun is subject or attribute complement. Omitted words must be supplied in analysis.

EXERCISE

II. Analyze the following sentences. Whenever there is an omission, supply the missing word in the analysis.

1. I saw the man that you spoke to.
2. I saw the man you spoke to.
3. Where are the toys we loved in childhood?
4. The prize we sought is won.
5. Stone walls do not a prison make,
Nor iron bars a cage.
6. The best thing I know between France and England
is the sea.
7. Lord Stafford mines for coal and salt,
The Duke of Norfolk deals in malt,
The Douglas in red herrings.
8. There's a blush on the apple,
A tint on the wing,
And the bright wind whistles,
And the pulses sting.
9. Come, stack arms; pile on the rails;
Stir up the camp-fire bright.
10. My golden spurs now bring to me,
And bring to me my richest mail.

EXERCISE

III. Construct or find sentences, — three of which shall contain a conjunctive pronoun used as subject,

three a conjunctive pronoun used as object complement, two a conjunctive pronoun used as the principal word of a prepositional phrase, and two in which the conjunctive pronoun is omitted.

EXERCISE

IV. Arrange the words of the first six sentences in columns as shown in the model. Analyze the sentences of the paragraph.

MODEL

NOUNS	PRONOUNS	ADJ.	VERBS	ADV.	PREP.	CONJ.
God	They		serve	well		
creatures	who		serve			
	his					

1. They serve God well who serve his creatures.
2. The rising blushes which the cheek o'erspread
Are opening roses in a lily's bed.
3. Flowers are the sweetest things that God ever made.
4. Wealth is the least gift that God has bestowed on
mankind.
5. The river welcomes me like an old friend. The tune
that it sings is the same that flowing water repeats
all around the world.
6. A touch of surprise is essential to perfect happiness
7. In his boyhood, Ruskin's mother was his only teacher
He read aloud with her every week-day morning
from Pope's translation of Homer and the novels
of Sir Walter Scott; and, on Sunday, "Robinson
Crusoe" and "Pilgrim's Progress." He learned
long chapters from the Bible, and once a year
read it through from beginning to end.

Composition

For the lesson in Composition, see page 220, Section 25.

Section 43. Adjective Clauses with Conjunctive Adverbs

- I. (a) Knowledge is the wing wherewith we fly to heaven.
(b) One never forgets the home where he lived during childhood.
(c) Near the spot where Tell leaped ashore now stands a chapel.
(d) That was a glorious moment when Aurora drew back the curtain of night.

In the clause in (a), substitute "with which" for "wherewith." What does "with which" modify? What kind of modifier is this phrase? Does the word "wherewith" modify the same word as the phrase? Ask yourselves similar questions about "where" and "when" in sentences (b), (c), and (d).

What word does the clause in (a) modify? What kind of modifier is the clause? What word connects the clause to the word it modifies? What word serves as a connective in (b)? in (c)? in (d)?

In these sentences there are words which modify the verbs in the clauses, and at the same time connect the clauses to the words the clauses modify. As modifiers, they are adverbs; and as connectives they are conjunctions. They are called **conjunctive adverbs**.

A conjunctive adverb is an adverb that connects a clause to the word it modifies.

EXERCISE**II. Analyze the following sentences.**

MODEL. "I know a bank where the wild thyme blows" is a sentence. "I" is the simple subject unmodified; "know

a bank where the wild thyme blows" is the complete predicate. "Know bank" is the simple predicate, composed of the verb "know" and the object "bank." The verb is unmodified. "Bank" is modified by the adjective "a" and the adjective clause "where the wild thyme blows." Of the clause, "the wild thyme" is the complete subject; and "blows" is the unmodified predicate. The simple subject is modified by the adjectives "the" and "wild." "Where" connects the clause to the word "bank," and is a modifier of the verb "blows."

1. There is a National Cemetery on the ground where the battle of Gettysburg was fought.
2. At a time when no white settlers dwelt beyond the Alleghanies, Boone entered Kentucky.
3. He does not know the name of the city whence he came.
4. I remember the day when I had my first pair of boots.
5. In the tropics, where the heat is intense, little meat is eaten.
6. I remember, I remember,
The house where I was born.
7. For a cap and bells our lives we pay,
Bubbles we buy with a whole soul's tasking.
8. Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thundered.
9. Now has the lingering month at last gone by.
10. A brazen altar stood beneath their feet,
Whereon a thin flame flickered in the wind.
11. Every night I go abroad
Af far into the land of Nod.
12. The day will come when all men will acknowledge
the sway of righteousness and peace.

13. He has sounded forth the trumpet that shall never
call retreat;
He is sifting out the hearts of men before his judgment seat.
14. Of all the boys that were schoolmates then
There are only you and I.
15. The meanest floweret of the vale,
The simplest note that swells the gale,
The common sun, the air, the skies,
To him were opening Paradise.

Section 44. Adverbial Clauses

I. In Section 43, conjunctive adverbs were used to introduce adjective clauses. Conjunctive adverbs have another and more common use.

- (a) When I was sick and lay abed,
I had two pillows at my head.
- (b) A guest is unwelcome when he stays too long.
- (c) Count the cost before you go to Rome.
- (d) After the tempest has passed, the calm will come.
- (e) Strike while the iron is hot.
- (f) Where the leader of a flock goes, the sheep follow.
- (g) Where Mary went, the lamb went too.

Show that in each of the sentences there is an adverbial modifier which contains a subject and a predicate. Such modifiers are called adverbial clauses.

EXERCISE

II. Analyze the following sentences, following the models already given.

- 1. All will be gay, when noontide wakes anew the but-
tercups.
- 2. Care keeps his watch in every old man's eye;
And where care lodges, sleep will never lie.

3. When stars pursue their solemn flight,
Oft in the middle of the night,
A strain of music visits me.
4. Ill fares the land, to hastening ills a prey,
Where wealth accumulates and men decay.
5. Noiseless falls the foot of time
That only treads on flowers.
6. The west is broken into bars
Of orange, gold, and gray;
Gone is the sun, come are the stars,
And night infolds the day.
7. True hope is swift, and flies with swallows' wings;
Kings it makes gods, and meaner creatures kings.
8. Put your trust in God, my boys, and keep your
powder dry.
9. Fortune makes a fool of him whom she makes her
darling.
10. Hardly had the war begun, when England issued a
"proclamation of neutrality." This acknowledged
the belligerency of the Confederacy. The North
had hoped for the sympathy of the English in
the contest; when England so quickly issued this
proclamation, there was considerable resentment.
France soon took the same step, and other coun-
tries followed.

Composition

For the lesson in Composition, see page 221, Section 26.

Section 45. Conjunctions

I. So far in the study of adverbial clauses, they have been used to denote time and place. But there are many other relations that may be expressed by these clauses.

- (a) If the blind lead the blind, both shall fall into the pit.
- (b) Manufacturing towns spring up near coal-mines,
because coal is a very important source of power.
- (c) Though thy smile be lost to sight,
To mem'ry thou art dear.
- (d) We sow that we may reap.
- (e) Laziness travels so slowly that poverty soon overtakes him.

What is the idea expressed by the clause in (a)? Does the clause modify "both"? "pit"? "shall fall"? Is the clause, then, adjective or adverbial? Answer similar questions about (b), (c), (d), and (e).

What does "If" in (a) seem to you to do in the sentence? Has it a connective value? Does "because" in (b) connect? Does it modify? Does "though" in (c) connect? Does it modify? Does "that" in (d) and (e) connect? Does it modify?

Such words as *if*, *though*, *because*, and *that*, when introducing an adverbial clause, are connectives; but they have no adverb idea in them. They are conjunctions.

In Section 39 of this chapter, you learned that words that connect words are conjunctions. In Section 38, you learned that words which join independent statements are conjunctions. Here are conjunctions joining dependent clauses to independent clauses.

A conjunction is a word that connects words, phrases, or clauses.

EXERCISE

II. Analyze the following sentences. Tell whether the connective is a conjunctive pronoun, a conjunctive adverb, or a conjunction.

1. Justice is always violent to the offending party; for every man is innocent in his own eyes.
2. In his high place he had borne himself so well that all had feared him, and most had loved him.
3. Quarrels would not last long if the fault were only on one side.
4. When the fight begins within himself,
A man's worth something.
5. The tigers and the demons fought and fought until the tigers had killed the demons.
6. If ever household affections and love are graceful things, they are graceful in the poor. The ties that bind the wealthy and the proud at home may be forged on earth; but those which link the poor man to his humble hearth are of the true metal and bear the stamp of heaven.
7. The woods are glistening fresh and fair as if they had been new-created overnight. The water sparkles with merriment, and tiny waves are dancing and singing all along the shore. Scarlet berries of the mountain-ash hang around the lake like a necklace of coral. A pair of kingfishers dart back and forth across the bay, in flashes of living blue. A black eagle swings silently around his circle, far up in the cloudless sky. The air is full of pleasant sounds, but there is no noise. The world is full of joyful life, but there is no crowd and no confusion. All is fresh and sweet, calm and clear and bright.

HENRY VAN DYKE.

Section 46. Clauses of Degree

- I. (a) I am very proud of my mother.
(b) He is not so proud of his mother as he should be.
(c) I am as proud of my mother as I can be.

- (d) I am more proud of my mother than you are (proud) of yours.
- (e) I am prouder of my mother than you (are proud) of yours.
- (f) No one is prouder of his mother than Barrie (is proud of his).

In (a), what adverb modifies "proud"? in (b)? What does "so" tell in (b)? In (b), what besides "so" tells how proud? Does the adverbial clause seem to you to modify "proud," or "so proud," or "so"? If it modifies any one of them, it must be what kind of clause? What does it tell? In (d), what adverb modifies "proud"? In (e), what in the word "prouder" takes the place of "more" in (d)? What do the clauses in (d), (e), and (f), modify? What do they tell? What words are used to connect these clauses to the words they modify?

Do you think you would use the word "proud" in the clause in (d)? Is it a common thing to omit words in clauses like those in (e) and (f)? Are these words necessary to the analysis of the sentence?

When two subjects having a common quality are compared, an adverbial clause indicating degree is very frequent. Clauses of degree are generally introduced by the conjunctions **as** and **than**.

Omission of the attribute complement, or of the copula and the attribute complement, is very common in clauses of degree. Omitted words must always be supplied in analysis.

EXERCISE

II. Analyze the following sentences.

MODEL. "The night was as black as pitch" is a sentence. The complete subject is "The night." The complete predicate is "was as black as pitch." The simple

subject is "night," modified by the adjective "The." The simple predicate is "was black," composed of the copula "was" and the attribute complement "black." The attribute complement is modified by the adverb "as." "As" is modified by the adverbial clause expressing degree. Of the clause, "pitch" is the subject; "is" understood is the copula; and "black" understood is the attribute complement. The second "as" is the connective.

1. The sun was never so bright, and the piney air was balmier sweet than dreams.
2. Here Skugg lies snug
As a bug in a rug.
3. The human body is a steed that goes freest under a light rider, and lightest of all riders is a cheerful heart.
4. Who are these that fly as a cloud, and as the doves to their windows?
5. A little foot never supported a great character.
6. A plank had drifted against the bank, and upon this the little creature scrambled out, as dry as the cat at home under the roaring kitchen stove.
7. A cold, unkind word checks and withers the blossom of the dearest love, as the delicate rings of the vine are troubled by the faintest breeze.
8. A barren, stony hillside slopes gradually to the marsh where the wrens live. Here I was met by a fifth deceiver, a killdeer plover. The killdeer's crocodile tears are bigger and more touchingly genuine than even the quail's. And, besides all her tricks, she has a voice that fairly drips woe.

Composition

For the lesson in Composition, see page 222, Section 27.

Section 47. Noun Clauses. Complex Sentence.

- (a) Many believe the statement.
- (b) Many believe that there never was a good war.
- (c) That there ever was a good war is doubtful.
- (d) The truth is that there never was a good war.
- (e) It is true that there never was a good war.
- (f) The truth that there never has been a good war is held by many.

In (a), what is the object complement? What is the object of "believe" in (b)? Has this object a subject and a predicate? What is it then? What is the subject of (c)? What is the attribute in (d)? What is the real subject in (e)? What use has the clause in (f)? What class of words is usually subject, object, attribute, and appositive? What, then, is a good name for these clauses?

A noun clause may be a subject, an object complement, an attribute complement, or an appositive modifier.

Most noun clauses are introduced by **that**. When the word **that** is used to introduce a noun clause, it has no meaning or connective value. It is termed an **introductory word**.

Many noun clauses have no introductory word. In the illustrative sentences, "**that**" could be omitted from all except (c) and (f).

We have already learned the terms **clause**, **simple sentence**, and **compound sentence**. We are now ready to learn to state the difference between a **dependent clause** and an **independent clause**, and to define **simple**, **compound**, and **complex sentences**.

A clause is a part of a sentence containing a subject and a predicate.

A dependent clause is one that is used as an adjective, an adverb, or a noun.

An independent clause is one that forms no part of another clause.

A simple sentence is one that contains but one subject and predicate, either of which may be compound.

A compound sentence is one that contains two or more independent clauses.

A complex sentence is one that contains one independent clause and one or more dependent clauses.¹

Section 48. Noun Clauses as Elements of Sentences

I. If we arrange the sentences containing noun clauses according to the kind of predicate each has, the relation of the clause to the whole sentence will be clear.

	SUBJECT	COPULA	PREDICATE ATTRIBUTE
(a)	That there ever was a good war	is	doubtful.
(b)	The truth	is	that there never was a good war
(c)	It (That there never was a good war)	is	true.

	SUBJECT	VERB
(d)	The truth (that there never was a good war)	is held

	SUBJECT	VERB	OBJECT COMPLEMENT
(e)	Many	believe	that there never was a good war

¹ For punctuation, see page 259, V, 5 and 9.

EXERCISE

II. Frame a sentence about "printing" that shall have a noun clause used as a subject; about "the Panama Canal" that shall have a noun clause as object; about "air-ships" that shall have a noun clause used as attribute complement. Frame a sentence that shall contain a noun clause used as an appositive of the words "a fact."

EXERCISE

III. Analyze the following sentences.

MODEL. "That there ever was a good war is doubtful" is a complex, declarative sentence; complex, because . . . ; declarative, because . . . The complete subject is "That there ever was a good war"; the complete predicate is "is doubtful," composed of the copula "is" and the attribute complement "doubtful." Both copula and attribute are unmodified. Of the noun clause, the complete subject is "a good war"; and the complete predicate is "was ever." The simple subject is "war," modified by the adjectives "a" and "good." The simple predicate is the verb "was."¹ It is modified by the adverb "ever." "There" is an introductory word; and "That" introduces the noun clause.

1. That the sun is a globe of molten matter is generally believed.
2. Cornwallis learned too late that Washington was marching toward Yorktown.
3. Observers have found that great flocks of migratory birds fly at night.
4. Money is not essential to a gentleman.
5. A gentleman never dodges; his eyes look straight forward.

¹ (See Section 34, page 53.) The sentence might read, "That a good war ever existed is doubtful."

6. Emerson said that great men write their names on the world.
7. Cæsar is born, and for ages we have a Roman Empire.
8. Statistics show that every third generation is a ditch-digger.
9. He spake well who said that graves are the footsteps of angels.
10. And 't is my faith that ev'ry flower
Enjoys the air it breathes.
11. The night was thick and hazy
When the Piccadilly Daisy
Carried down the crew and captain in the sea;
And I think the water drowned 'em,
For they never, never found 'em,
And I know they did n't come ashore with me.

Composition

For the lesson in Composition, see page 224, Section 28.

Section 49. Noun Clauses as Object Complements

- I. (a) "Will they be Indians?" inquired my brother.
- (b) "They won't be Indians," I replied at last.
- (c) "Are you quite sure?" Harold asked.
- (d) "Quite," I answered.
- (e) My brother said that they would not be Indians.

What is the subject of sentence (a)? the object? Is the object a phrase or a clause? What is the object in (b)? in (c)? in (d)? in (e)? What kind of sentences are they all? What kind of quotations are in the first four sentences? in the last sentence?

In reported conversation, the words that are spoken usually form noun clauses that are object

complements. This is true whether the report gives the exact words of the speaker or not; that is, whether it is a direct or an indirect quotation.¹

In conversation people omit many words. In (d), the full sentence would be "‘I am quite sure,’ I answered." Omitted words must be supplied in analysis.

EXERCISE

II. Analyze the following sentences.

1. "Diligence is the mother of good luck," said Franklin.
2. The Venerable Bede was called "The Father of English Prose."
3. He translated the Gospel of St. John into English so that the uneducated read it.
4. He worked on this translation until the last day of his life.
5. At last, when evening came, he closed his eyes in weariness.
6. The young man said, "There is yet one sentence, dear master."
7. "Take your pen and write quickly," said Bede.
8. "Now it is finished," said the youth.
9. "Yes, it is finished," answered Bede.
10. He turned to the altar, chanted a few words of praise to God, and closed his eyes forever.

Section 50. Indirect Questions as Noun Clauses

- I. (a) Is it so? (b) Tell me **whether** it is so.
- (c) What are you doing? (d) The question is **what** are you doing.
- (e) Where has he been? (f) He told me **where** he had been.

¹ For punctuation of quotations, see pages 259 and 260, VIII and IX; V, 7, and VI, 2.

- (g) Why do birds sing? (h) They have no sense of
why they sing.
(i) Why did he do it? (j) It is a question why he
did it.

In the first column are direct questions; in the other the same questions are found in an indirect form. Indirect questions are noun clauses. They may be object complements, as in (b) and (f); real subject, as in (j); attribute complement, as in (d); principal term of a prepositional phrase, as in (h).

EXERCISE

II. Write direct questions about the following subjects: surgery, General Wolfe, France, Cubans, a Scotch collie, homing pigeons, graphite, a stream, Bunker Hill.

Change the sentences which you have made so that the questions will be indirect. Use three of the indirect questions as object complements; three as subjects; two as attribute complements.

EXERCISE

III. Analyze the following sentences.

1. Tell me who were there.
2. Show me what you have in your pockets.
3. He did not understand how a balloon floated.
4. It's surprising to me how my nephew despises little girls.
5. Tom proved that he had in him the lasting stuff of a true man and a hero.
6. I knew how sweet the water tasted from that kind of cup.
7. It is wonderful how soon a piano gets into a log hut on the frontier.

Over in the meadow,
In a hole in a tree,
Lived a mother-bluebird
And her little bluebirds three.
"Sing!" said the mother;
"We sing," said the three;
So they sang and were glad,
In the hole in the tree.

Over in the meadow,
Where the clear pools shine,
Lived a green mother-frog
And her little froggies nine.
"Croak!" said the mother;
"We croak," said the nine;
So they croaked and they plashed,
Where the clear pools shine.

Composition

For the lesson in Composition, see page 224, Section 29.

Section 51. Review

I. What are the four classes of sentences based upon their use? Where does the interrogative word of a sentence usually stand? Is this word always the subject? Give examples to prove your answer. Give examples of two classes of words used independently in a sentence. What is an interjection? What are the three classes of sentences based upon their form? Define them. What is a clause? How does a clause differ from a simple sentence? Define an adjective clause? What generally introduces an adjective clause? What is the difference between a relative and a conjunctive pronoun? Can a conjunctive ad-

verb introduce an adjective clause? Give examples to prove your answer. What two classes of words may introduce an adverbial clause? May the connective of an adverbial clause ever be omitted? What is a conjunction? What is the difference between a conjunction and a conjunctive adverb? What is a noun clause? What kind of words generally introduces a noun clause? Is "that" a conjunction when it introduces a noun clause? Can the other words be omitted as "that" can, when introducing noun clauses? A quotation usually forms what kind of a clause in a sentence? Does it make a difference whether the quotation is direct or indirect? What is an indirect quotation? What elements of a sentence may a noun clause be? Give examples.

EXERCISE

II. The following selection is taken from "Jack and the Bean-Stalk." Analyze the sentences, and classify the words. In the case of the verbs, tell whether they are complete or incomplete, transitive or intransitive.

Jack walked all day; and when the sun set he came to the Giant's house. He went up to it and saw a plain woman by the door. This was the Giant's wife. Jack spoke to her and asked her for food and place where he could sleep.

"What!" she said. "Do you not know? My husband is a Giant. He eats people. He will eat you if he finds you here."

Jack was in great fear, but he would not give up. . . . They went through a great hall, and then through some large rooms. All was grand and gloomy. They came to a

dark passage and went through it. There was a little light, and Jack could see bars of iron at the side. Behind the bars were wretched people. They were the prisoners of the Giant.

They came to a room where a table was set. Jack sat down and ate. He was very hungry, and soon forgot his fears. But while he was eating there came a loud knock at the outside door. It was so loud that the whole house shook. The Giant's wife turned pale.

"What shall I do?" she cried. "It is the Giant. He will kill you and kill me too! What shall I do?"

"Hide me in the oven," said Jack. There was no fire under it, and Jack lay in the oven and looked out. The Giant came in and scolded his wife, and then he sat down and ate and drank for a long time. Jack thought he would never finish. At last the Giant leaned back in his chair and called out in a great loud voice, —

"Bring me my hen!"

His wife brought a beautiful hen and placed it on the table.

"Lay!" roared the Giant, and the hen laid an egg of solid gold.

"Lay another!" and the hen laid another. So it went on. Each time the hen laid a larger egg than before. The Giant played with the hen for some time. Then he sent his wife to bed, but he sat in his chair. Soon he fell asleep, and then Jack crept out of the oven and seized the hen. He ran out of the house and down the road. He kept on till he came again to the bean-stalk, and climbed down to his old home.

Composition

For the lesson in Composition, see page 225, Section 30.

CHAPTER III

NOUNS AND PRONOUNS

THEIR CLASSIFICATION AND DECLENSION

Section 52. Review of Parts of Speech

I. We have already learned to classify words according to their uses in sentences. These classes are called parts of speech.

A part of speech is one of the classes into which words are divided according to their uses in sentences.

There are eight parts of speech : nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

EXERCISE

II. Classify the words in the following paragraph as nouns, pronouns, verbs, and the other parts of speech represented.

His honesty excited no less admiration. Two incidents particularly impressed the community. On one occasion when he discovered that he had taken six and a quarter cents from a customer, he walked three miles that evening after the store was closed and returned the money. Again, he weighed out a half pound of tea, as he supposed. It was night, and this was the last thing he did before he closed the store. When he entered in the morning he discovered a four-ounce weight in the scales. He saw the mistake, and hurried off with the remainder of the tea. This unusual regard for the rights of others soon won for him the title of "Honest Abe."

Adapted from Tarbell's *Lincoln*.

Section 53. Classes of Nouns

I. A noun is a word that names an object. (See Section 5.)

Many words not usually nouns become nouns when they are used to name objects of which we think or speak. Notice the sentences below : —

- (a) None but the brave deserve the fair.
- (b) “Yes” is easily said; “no” causes some people to stammer.
- (c) “As” will usually be found in its proper place; “like” is a word to be carefully watched.

Horse is a name common to many animals; but Bucephalus is the name of one particular horse owned by Alexander the Great. Horse is a common noun; Bucephalus is a proper noun.

A common noun is a word that names any one of a class.

A proper noun is a word that names an individual to distinguish it from others of the class to which it belongs.¹

- (a) A flock of snowbirds came fluttering down into my fir-tree.
- (b) The priests of Israel were chosen from the tribe of Levi.
- (c) And the Philistine said, “I defy the armies of Israel this day.”

Does the word “flock” mean one or more than one object? Does it mean one flock? Can there be more than one flock? Does each of the words, — “flock,” “tribe,” “armies,” — denote a collection of individual objects? Would a good name for this kind of noun be collective?²

¹ For the use of capitals in writing proper nouns, see page 259, I, 2.

² Look in a dictionary for the word *collective*.

A collective noun is one that in the singular names a collection of objects.

EXERCISE

II. Write the list of nouns given below, classifying them as common or proper. Be sure to begin all the proper nouns with a capital letter.

child	friendship	eagle	germany
botany	victoria	hyena	servant
boston	june	earth	heart
street	flower	neptune	wisdom
oregon	tar	factory	bible
new orleans	acid	word	alps
davy	poe	arctic	st. peter's
friend	sunday	charles	canary

III. Classify the nouns in the following sentences.

1. Give me neither poverty nor riches.
2. The more wheels there are in a watch, the more there are to get out of order.
3. I like books, — I was born and bred among them, — and have the easy feeling, when I get into their presence, that a stable-boy has among horses.
4. Love and Death enter boarding-houses without asking the price of board.
5. Like an army defeated
The snow hath retreated.
6. Forth into the forest straightway
All alone walked Hiawatha.
7. Meantime the heaven wept upon our heads; and the windows grew brighter as the night increased in darkness.
8. But though French soldiers show to ill advantage on parade, on the march they are gay, alert, and willing, like a troop of fox-hunters.

9. I have always been fond of maps, and can voyage in an atlas with the greatest enjoyment.
10. As I sat outside of the hotel in the course of the afternoon, the sweet, groaning thunder of the organ floated out of the church like a summons.
11. 'T is now the summer of your youth. Time has not cropt the roses from your cheek, though sorrow long has washed them.

Composition

For the lesson in Composition, see page 226, Section 31.

Section 54. Pronouns

A pronoun is a word that represents an object without naming it.

- (a) It was a summer evening,
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun;
And by him sported on the green
His little grandchild, Wilhelmine.
- (b) Call not that man wretched who has a child to love.
- (c) Music was a rose-lipped shell that murmured of the eternal sea.
- (d) He that is stricken blind cannot forget
The precious treasure of his eyesight lost.
- (e) What is glory?
- (f) Who is the King of Glory?
- (g) To be or not to be, — that is the question.
- (h) Although the amœba has neither lungs nor gills, it breathes in oxygen and gives out carbonic-acid gas, which is just what a horse does with its organs of respiration.

Perhaps the best way to realize the value of pronouns is to try to write a sentence without them. In (a), instead of the pronouns referring to "Kaspar," substitute the name "Kaspar." What, then, does the use of pronouns avoid? It is difficult to express the thought in (b) without the use of the pronoun "who," although it could be written, "That man has a child to love; call not that man wretched." In what respect is the sentence with the pronoun better than the sentence without the pronoun? Express the thought of (c) without using the pronoun. What is the advantage in the use of the pronoun?

To express the thought in (d) without the use of pronouns, it would be necessary to insert, in place of "he," the name of every person that has been stricken blind. Again, when the pronoun asks a question, as in (e) and (f), it is nearly impossible to find another way of expressing it. What, then, is the advantage of the pronouns in (d), (e), and (f)?

Pronouns serve two purposes in our language:—

1. They avoid needless and awkward repetition.
2. They stand for indefinite or general subjects of thought.

In (a), what word names the object which "he," "his," and "him" represent? In (b), what word names the object to which "who" refers? The word that names the object referred to by a pronoun is called the **antecedent** of the pronoun. Name the antecedents of the pronouns in (c); (d). In (g), is the antecedent of "that" a word, a phrase, or a clause? Does "which" refer to "amoeba" in (h)? to "lungs"? to "oxygen"? What, then? Is its antecedent a word, a phrase, or a clause? In (e), is the antecedent expressed? Is it ever expressed when the pronoun asks a question? Could it be found if the answer to the question were given?

The antecedent of a pronoun is the word or words naming the object which the pronoun represents.

The antecedent generally precedes the pronoun ; but it may come after it. When the pronoun asks a question, the antecedent is found in the answer. The antecedent is usually a single word ; but it may be a phrase, or a clause.

Section 55. Classes of Pronouns

- I. (a) As often as I came back to his door, his love met me on the threshold.
- (b) In friendship, your heart is like a bell struck every time your friend is in trouble.
- (c) Two persons cannot remain friends long, if they cannot forgive each other little failures.
- (d) No man thinks himself covetous or stingy.
- (e) She arrays herself like the lily,
In robes of shining white.
- (f) A dream itself is but a shadow.
- (g) An honest man is he, and hates the slime
That sticks on filthy deeds.
- (h) Whosoever exalteth himself shall be abased.
- (i) I will do whatsoever thou sayest unto me.
- (j) Who can refute a sneer ?
- (k) What profiteth it a man, if he gain the whole world and lose his own soul ?
- (l) The Lord is my light and my salvation ; whom shall I fear ? the Lord is the strength of my life ; of whom shall I be afraid ?
- (m) That is Lee's home on Arlington Heights ; this is Mount Vernon, the home of Washington.
- (n) Cornelia said of her boys, " These are my jewels."
- (o) We always like those who admire us ; we do not always like those whom we admire.

- (p) **Many** have tried to reach the North Pole.
- (q) No **one** can shirk responsibility.
- (r) **Each** must act for himself.
- (s) Love **all**, trust **few**, do wrong to **none**.

Group the pronouns in these sentences that plainly refer to the speaker; those that clearly refer to the person spoken to; those that refer to the person spoken of.

These are called **personal pronouns**, because they clearly indicate what person is meant.

Do such words as "himself," "herself," "myself," "yourself" tell who is meant, — the speaker, the person spoken to, or the person spoken of? Why might they be called **compound personal pronouns**?

What kind of pronoun is "That" in (g)? (See Section 41.) In (h) and (i), what syllables have been added to the simple conjunctive pronouns? Can you think of any other syllables that are sometimes added to "who," or "which," or "what"? What would be a good name for these pronouns?

In (j), (k), and (l), pronouns are used to ask questions. What would be a good name for them?

In (m), what two words represent objects without naming them? Do these two words point out, so that you know that one is near and the other far? In (n), what word does the same thing? In (o), a word is used to point out classes of persons, though it does not name them. These words are called **demonstrative pronouns**.

Does "Many," in (p), represent persons without naming them? What words in (q), (r), and (s) do the same? Do you know exactly to whom the words "many," "one," "each," "all," "few," and "none" refer? They represent objects indefinitely, and so are called **indefinite pronouns**.

Pronouns are divided into five classes: **personal, conjunctive, interrogative, demonstrative, and indefinite**.

A personal pronoun is one that indicates whether the object represented is the speaker, the person or thing spoken to, or the person or thing spoken of.

The principal personal pronouns are I, thou, you, he, she, and it. (For other forms, see Section 63.)

The words which represent the speaker are called first personal pronouns; those which represent the person or thing spoken to are called second personal pronouns; and those which represent the person or thing spoken of are called third personal pronouns.

Forms of the simple personal pronouns are united with the syllable self or selves to form the compound personal pronouns. They are: myself, ourselves, thyself, yourself, yourselves, himself, herself, itself, and themselves.

A conjunctive pronoun is one that joins a dependent clause to the word it modifies.

The principal conjunctive pronouns are who, which, that, what; rarely but and as.

Conjunctive pronouns, because they relate, or refer, to the object named by the antecedent, are often called relative pronouns.

Forms of the simple conjunctive pronouns are united with the syllables so, ever, and soever to form the compound conjunctive pronouns.

An interrogative pronoun is one used to ask a question.

The interrogative pronouns are who, which, and what.

A demonstrative pronoun is one that points out or directs attention to an object without naming it.¹

¹ See a dictionary for definitions of *demonstrate* and *demonstrative*.

The demonstratives are **this, these, that, and those.**

An indefinite pronoun is one that represents objects indefinitely without naming them.

The indefinites in most common use are: one, none, few, many, other, another, all, any, several, some, each, either, neither, each other, one another.

The words given here as demonstrative and indefinite pronouns are at times used as modifiers of nouns, and are then adjectives.

EXERCISE

II. Classify the pronouns in Sections 52 and 53, and in the following sentences.

1. It is an ill wind that blows nobody good.
2. Put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.
3. He smiled over my donkey-driving, as I might have smiled over his orthography, or his green tail-coat.
4. No one knows the stars who has not slept beneath them.
5. If we find but one to whom we can speak out of our heart freely, we have no ground of quarrel with the world or God.
6. Nobody is so old he does n't think he can live a year.
7. But what are past or future joys?
The present is our own;
And he is wise who best employs
The passing hour alone.
8. The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
Where the blue wave rolls nightly on deep Galilee.

EXERCISE

III. Bring to class ten sentences, original or selected from books. Of these, three shall contain personal pronouns ; two, conjunctive pronouns ; one, an interrogative pronoun ; one, an indefinite pronoun ; two, compound personal pronouns ; and one, a compound conjunctive pronoun.

EXERCISE

IV. Classify the nouns and pronouns in the letter by Phillips Brooks, printed on pages 199 and 200.

Composition

For the lesson in Composition, see page 228, Section 32.

Section 56. Construction of Nouns

- (a) Happiness is the natural flower of duty. (Section 4.)
- (b) Fiery horse with strength of wing,
I am now your lord. (Section 4.)
- (c) No friendship can excuse a sin. (Section 13.)
- (d) God is making commerce his missionary. (Section 16.)
- (e) Pilate gave Barabbas his freedom. (Section 29.)
- (f) I'll not budge an inch. (Section 30.)
- (g) The bird flew far above the forest. (Section 26.)
- (h) The woodman's axe lies free,
And the reaper's work is done. (Section 31.)
- (i) It is the lark, the herald of the morn. (Section 31.)
- (j) Haste thee, Nymph, and bring with thee
Jest and youthful Jollity. (Section 37.)

These sentences are illustrations of the common constructions of nouns. Ask yourselves the use of every noun

printed in full-faced type. If you do not know them all, the section numbers will suggest the answers.

What four uses of nouns should you say were the most common? Is there any change in the form of the noun to indicate these changes in its use? What one use of a noun has a special form?

The noun may have these uses in a sentence. It may be: —

1. a subject;
2. an attribute complement;
3. an object complement;
4. an objective complement;
5. an indirect object;
6. an adverbial modifier;
7. the principal word of a prepositional phrase;
8. a possessive modifier;
9. an appositive modifier;
10. independent in word of address.

(For two other constructions of nouns, see Sections 95 and 98.)

Section 57. Construction of Pronouns

- I. (a) May they on beds of down
Sweetly sleep.
- (b) This is he that was spoken of by the prophet
Esaias.
- (c) What have they made him now?
- (d) Franklin has told us the story of his life.
- (e) Shall we forget the sacred debt
We owe our mother isle?
- (f) And then we saw the pope, — him toward whom
a great part of the Christian world looks for
guidance.

- (g) O thou that rollest above, round as the shield of
my fathers!
- (h) Dappled horse, with mane of gold,
Horse of Wonder, come to me!

Make a complete list of the constructions of personal pronouns found in these sentences. Are they the same as the constructions of nouns? If not, what is omitted, or what construction is added?

- (i) They that touch pitch will be defiled.
- (j) We learned too late the man that he was.
- (k) 'T is the prettiest little parlor
That ever you did spy.
- (l) As governor of the state, which a political upheaval had made him, he displayed the same daring stupidity.
- (m) The distance which baby has come is long for little feet.
- (n) Those are the bells whose sunset chime called little Patrasche to prayer.
- (o) The man upon whom Fortune smiles is the man that works.

Make a complete list of the constructions of conjunctive pronouns found in these sentences. Are there any not to be found among the personal pronouns? Are there any constructions of pronouns not found among the list of constructions of nouns? Have you in these two lists of constructions of pronouns all the constructions named in the list of noun constructions? Which of these pronoun constructions do you think the most common?

Pronouns have the same constructions as nouns.

EXERCISE

II. Frame three sentences in which pronouns are used as subjects,—one containing a conjunctive

pronoun, one an interrogative, and one a demonstrative pronoun. Bring sentences in which a personal pronoun is used as object; a relative pronoun as object; an interrogative as object. Frame a sentence in which an interrogative is used as attribute complement. (See Section 36.) Frame another in which an indefinite pronoun is an attribute complement. Frame sentences using four kinds of pronouns as indirect objects. Frame sentences in which each kind of pronoun is used as the principal word of a prepositional phrase.

Composition

For the lesson in Composition, see page 229, Section 33.

Section 58. Inflection for Number

Write sentences in which the word "player" is used as subject; object; principal word of a prepositional phrase; indirect object; and as possessive modifier. Write sentences in which the plural of the word "player" is used in the same ways.

In your sentences, how many forms of the word are used to denote one? How many forms denote more than one? One of the forms in the singular is used when the word is a possessive modifier. For how many constructions is the other form used? Is this true for the plural also?

Frame sentences in which the first personal pronoun is used as subject; object complement; principal word of a prepositional phrase; possessive modifier; indirect object; attribute complement. How many forms of this pronoun are there in the singular? in the plural?

Nouns have two forms in the singular and two in the plural. One of these forms is used for one pur-

pose only,—to denote possession. The other form is used for every other construction of the noun.

Personal pronouns have three forms in the singular and three in the plural. One is used to denote possession; and of the other two, each has a variety of uses.

The change in the form of a word to denote a change in its meaning or its use is called inflection.

Number is that modification of a noun or pronoun which indicates whether one object is meant or more than one.

The singular number of a noun or pronoun indicates but one object.¹

The plural number of a noun or pronoun indicates more than one object.

Section 59. Formation of Plurals of Nouns

I. 1. The regular method of forming the plural of English nouns is by adding *s* to the singular form.

2. When the singular form of a noun ends in *s*, *x*, *z*, *sh*, *ch*, or with the sound of *zh*, the plural is usually formed by adding *es* to the singular.

3. Fifteen nouns ending in *f* or *fe* change the letters to *v* and add *es* to form their plurals.² They are: beef, calf, elf, half, knife, leaf, life, loaf, self, sheaf, shelf, thief, wharf, wife, wolf.

4. Nouns ending in *o* preceded by a consonant generally add *es* to form their plurals; as, calico, calicoes. Other nouns ending in *o* are regular; as, cameo, cameos.

¹ See, however, definition of *Collective Noun*, Section 53.

² The word *staff* has two plurals, *staffs* and *staves*.

EXCEPTIONS. The following nouns ending in *o* preceded by a consonant add *s* only to form their plural: albino, alto, banjo, canto, casino, chromo, contralto, dynamo, halo, lasso, memento, octavo, piano, proviso, quarto, solo, soprano, two, tyro.

5. Nouns ending in *y* preceded by a consonant change the *y* to *i* and add *es* to form their plurals; as, lily, lilies. But when the *y* is preceded by a vowel, these words are perfectly regular in forming their plurals; as, valley, valleys.

EXERCISE

II. Write the plurals of the following nouns. Use the plurals for a spelling test.

arithmetic	desk	march	apostrophe	lioness
grammar	hyphen	brush	lynx	picture
bench	comma	box	lion	piano

Write sentences containing the plurals of three words whose singular ends in *o*; three whose singular ends in *f* or *fe*; three whose singular ends in *y*.

Section 60. Formation of Plurals (continued)

I. Many nouns in Old English formed their plurals by the addition of *en*. Some of these retain this ending in our modern English; as, ox, oxen.

Some nouns form their plurals by changing the vowel in the middle of the word. These are Old English nouns; such as, mouse, mice; tooth, teeth.

Some nouns adopted from foreign languages form their plurals as they regularly do in those languages;

as, analysis, analyses ; stratum, strata ; phenomenon, phenomena.

The plurals of letters, figures, symbols, and words, when considered simply as words, are formed by adding the apostrophe and s ; as, "Cross your t's and dot your i's" ; "Give the table of 7's" ; "Do not begin paragraphs with and's."

Proper names form their plurals in two ways : it is correct to say "the Misses Brown," or "the Miss Browns." Of men, the form is always "Messrs. Brown."

Compound nouns, made up of a noun and some modifier of it, form their plurals by making the principal words plural ; as, court-martial, courts-martial ; son-in-law, sons-in-law. Some compounds, however, are so much like single words that they are so regarded, and form their plurals regularly ; as, forget-me-not, forget-me-nots ; cupful, cupfuls.

Some words ending in *man* are not compounds, and form their plural by adding s ; as, Germans, Ottomans, Mussulmans, Brahmans, talismans.

Many nouns have the same form in the singular and plural ; as, sheep, deer.

EXERCISE

II. Write sentences containing the plurals of the following words: parenthesis, datum, tableau, formula, memorandum, alumnus, oasis, curriculum. You may need to use a dictionary to learn what these words mean and how they form their plurals.

Write the plurals of the following words : piano-

forte, handful, stepson, talisman, Brahman, Miss Jones, Dr. Little, aid-de-camp, juryman, commander-in-chief, good-for-nothing.

Composition

For the lesson in Composition, see page 230, Section 34.

Section 61. Inflection for Case

Case is that modification of a noun or pronoun which shows its construction in a sentence.

Because there are three forms of a pronoun to indicate its use in a sentence, nouns and pronouns are said to have three cases. They are nominative, possessive, and objective.

It must be clear that a noun has in reality but two case-forms: a possessive and a common case-form. This last is used for all the constructions of the nominative and objective.

A noun or pronoun is in the nominative case when it is a subject, an attribute complement, or is used independently.

A noun or pronoun is in the objective case when it is an object complement, an indirect object, an objective complement, an adverbial modifier, the principal word of a prepositional phrase.

A noun or pronoun is in the possessive case when it is a possessive modifier.

An appositive is always in the case of the word it modifies. It may be nominative, objective, or possessive.

Section 62. Formation of Possessives

I. 1. To form the possessive of singular nouns, add an apostrophe and s to the simple form of the noun; as, lady, lady's.

2. If, however, the word ends in an s sound, and has more than one syllable, only the apostrophe is usually added to form the possessive; as, for goodness' sake, Xerxes' army.

3. As most words in the plural end in s, to avoid the hissing sound of another s, only the apostrophe is added to the plural forms to make the possessive plural; as, ladies, ladies'.

4. If the plural does not end in s, the possessive is formed by the addition of an apostrophe and s; as, men, men's; oxen, oxen's.

5. The possessive of compound words is formed by adding the apostrophe and s to the last word; as, commander-in-chief's, son-in-law's.

6. The possessive of appositive phrases is formed by adding the sign to the last word only; as, my cousin John's book.

7. When two or more nouns name the joint possessors or owners of anything, the possessive sign is added to the last only; as, Ivers and Pond's pianos, Gilbert and Sullivan's operas, Smith and Oakley's store.

8. If two or more nouns name separate owners of anything, or if the names are connected by or or nor, each word takes the sign of the possessive; as, Beethoven's and Mozart's sonatas; Smith's and Oakley's stores; Webster's or Henry's orations.

9. The word of is frequently used before a name to denote possession; as, "the works of Bach," for "Bach's works."

Sometimes it is necessary to use both signs of the

possessive to avoid being misunderstood. For example, if you read "Rembrandt's picture is one of the finest I have ever seen," you would not know whether it means a portrait of the great painter, or a picture by this artist. To avoid this, both signs of the possessive are used, — the word *of* followed by the name with the possessive sign. "This picture of Rembrandt's is one of the finest I have ever seen" is perfectly clear to all.

In general, only the names of persons, animals, and personified objects take the sign of the possessive. With other names the word *of* is used. We say "the leaves of the tree," not "the tree's leaves"; "the seam of the rock," not "the rock's seam."

EXERCISE

II. Write sentences containing the possessive of the following words: Charles; Mason and Hamlin (together); Beethoven and Wagner (separately); the first President; Jefferson; Shakespeare.

Section 63. Declension

The change in the form of a word is called *inflection*. A word is said to be *inflected* when all its forms are given in order. Nouns and pronouns are inflected for number and case. The inflection of a noun or pronoun is called its *declension*.

DECLENSION OF NOUNS

	SINGULAR	PLURAL
Nominative and Objective	friend	friends
Possessive	friend's	friends'
Nominative and Objective	man	men

	SINGULAR	PLURAL
Possessive	man's	men's
Nominative and Objective	Will	
Possessive	Will's	
Nominative and Objective	James	
Possessive	James's (pronounced Jameses)	

DECLENSION OF PRONOUNS

PERSONAL PRONOUNS

	SINGULAR	PLURAL
Nominative	I	we
Possessive	my or mine	our or ours
Objective	me	us
Nominative	thou or you	ye or you
Possessive	thy or thine, your or yours	your or yours
Objective	thee or you	you
Nominative	he she it	they
Possessive	his her or hers its	their or theirs
Objective	him her it	them

INTERROGATIVE PRONOUNS

	SINGULAR	PLURAL
Nominative	who	who
Possessive	whose	whose
Objective	whom	whom
Nominative	what	what
Possessive	whose	whose
Objective	what	what
Nominative	which	which
Possessive	(whose) ¹	(whose) ¹
Objective	which	which

¹ *Of which* is generally preferred to *whose* in speaking of things.

DEMONSTRATIVE PRONOUNS

	SINGULAR	PLURAL
Nominative	this	these
Objective	this	these
Nominative	that	those
Objective	that	those

INDEFINITE PRONOUNS

	SINGULAR	PLURAL
Nominative	one	
Possessive	one's	
Objective	one	
Nominative	other	others
Possessive	other's	others'
Objective	other	others

CONJUNCTIVE PRONOUNS

The conjunctive pronouns **who** and **which** are inflected like the interrogatives. **That**, **but**, and **as** have no inflections. Each has but the one form.

Composition

For the lesson in Composition, see page 231, Section 35.

Section 64. Uses of Personal Pronouns

- I. (a) **Thou** wilt keep him in perfect peace whose mind
is stayed on **Thee**.
- (b) Hail to **thee**, blithe spirit!
- (c) Open **ye** the gates!
- (d) **He** never owned the foreign rule,
No master **he** obeyed.
- (e) See the sun **himself**! on wings
Of Glory up the east **he** springs.
- (f) **Each** should do **his** duty.

- (g) The author who speaks about his books is almost as bad as a mother who talks about her children.
- (h) She dwelt among the untrodden ways,
Beside the springs of Dove.
- (i) Happy is the man that findeth Wisdom. She is more precious than rubies; and all the things that thou canst desire are not to be compared unto her.
- (j) Spring hangs her infant blossoms on the trees.
- (k) The Mississippi is the longest river. Its source is in Lake Itasca.
- (l) The elephant finds many uses for its trunk.
- (m) This child is not mine as the first was;
I cannot sing it to rest.
- (n) It blew itself out yesterday.
- (o) It will be hot to-morrow.
- (p) O, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.
- (q) Patience itself may be worn out by a constant chattering.
- (r) Napoleon himself found a Waterloo.
- (s) Know thyself.
- (t) Rembrandt painted himself.
- (u) Soldiers control themselves.
- (v) A boy has his troubles, and a girl has hers.
- (w) Mine seem more serious than theirs.
- (x) We must not yield to ours.
- (y) Each must conquer his.

From what book is (a) taken? Do you know any other sentences using "thou" or "thee"? Do they come from the same book? (b) is the first line of a poem. Can you think of another line of poetry using "thou" or "thee"?

Do we use "ye" in common conversation? What class of people use "thou" and "thee" in their daily conversation?

Has the sun sex? Why is it spoken of as "he" in (e)? Should not girls do their duty as well as boys? Why, then, is "his" used in (f) instead of some other pronoun?

Has Wisdom really any sex? Why, then, do we find words in (i) indicating the female sex? In (j), why use "her" instead of "its"?

In (k), why do you find "Its" instead of "His" or "Her"? Has an elephant sex? Why do we use "its," then, in (l)? Is it common to speak of a child as "it," as in (m)?

In (n), has "It" an antecedent? What will be "hot tomorrow"? Has "It" an antecedent in (o)? What is the use of "it" in (p)? (See Section 34.)

For what purpose is "itself" used in (q)? "himself" in (r)? What element of the sentence is "thyself" in (s)? To whom does "himself" refer in (t)? What element of the sentence is "themselves" in (u)?

What is the regular possessive of the pronoun "she" in (v)? Is "hers" a possessive? Is its use that of a possessive modifier? or an object complement? What is the subject of (w)? What form of the pronoun is it? What is the use or construction of "ours" in (x)? Is it the objective case? What case is "his" in (y)?

Thou, thy, thine, and thee were once the only singular forms of the second personal pronoun. These forms are now used only:—

1. in addressing the Deity;
2. in the serious language of the Bible or of poetry;
3. among the Quakers in common conversation.

The plural ye is used only in the nominative case,

and is seen only in the Bible and in poetry. Because these words are used only in serious language, they are said to make the solemn inflection.

You, your, and yours were once used only as the objective and possessive plural of the second personal pronoun. Gradually you came into common use in place of ye in the nominative plural. Then these plural forms displaced the old singulars thou, thine, thee. Now both singular and plural of the second personal pronoun is you; but the verb used with you is always in the plural form, whether the pronoun means one or more than one. We should never say, "You was"; we should always say, "You were."

The third personal pronoun is inflected for number and case; and it is also inflected in the singular to indicate the sex of the object referred to.

He, his, or him is used when its antecedent names:—

1. a person or animal of the male sex;
2. a personified object that by reason of its size, strength, or fierceness is thought of as male;
3. a person spoken of without regard to sex, represented by some such word as each, neither, every one, etc.

She, her, or hers is used when its antecedent names:—

1. a person or animal of the female sex;
2. a personified object that by reason of its grace, attractiveness, delicacy, or timidity is thought of as female.

It or its is used when the antecedent names:—

1. an object without sex;
2. an object whose sex is disregarded.

It has two special uses. It may be:—

1. an introductory subject (Section 34); or,
2. an impersonal subject.

In such a sentence as “It rains,” the word “It” has no meaning whatever. It is used with the verb to express a natural phenomenon. It seems almost to be a part of the verb. When used in this way, it is called an impersonal subject.

They, their, theirs, and them are used of all objects, the language containing no plural pronouns to distinguish sex.

Note. No other pronouns have any inflection for sex. A few nouns in our language are inflected to indicate sex; as, lion, lioness; hero, heroine; duke, duchess. The number of these is so small, however, that there seems no reason for discussing the subject of gender of nouns or pronouns.

The compound personal pronouns are used for two purposes. They are used:—

1. for emphasis; and
2. as reflexive objects. (See (n), in this section.)

Besides the regular possessive forms, there are a few secondary forms that are not used as modifiers. Mine, thine, ours, yours, hers, and theirs are used to mean both the possessor and the thing possessed. His may be used in the same way. These secondary forms have the same use in a sentence as the nouns

modified would have. For example, in (v) "hers" means "her troubles"; "troubles" would be an object complement in the sentence; and "hers" has the same construction. It is a possessive form in the objective case.

EXERCISE

II. Select and parse the nouns and personal pronouns in the following sentences.

To parse a noun or pronoun, give:—

1. its classification;
2. its inflection;
3. its number;
4. its case;
5. its construction in the sentence.

MODEL. "My house is the house of prayer; but ye have made it a den of thieves."

The word "My" is a first personal pronoun. It is inflected in the singular—nominative, I; possessive, my or mine; objective, me: in the plural—nominative, we; possessive, our or ours; objective, us. It is in the singular number and possessive case. It is a possessive modifier of "house."

The word "house" is a common noun. It is inflected in the singular—nominative and objective, house; possessive, house's: in the plural—nominative and objective, houses; possessive, houses'. It is in the singular number and nominative case. It is the subject of the sentence.

1. O Thou that dwellest in the heavens! behold with
 compassion
 Thy children on earth.
2. Wisdom hath builded her house.

3. When Freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there.
4. Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land?
5. I traveled among unknown men,
In lands beyond the sea;
Nor, England! did I know till then
What love I bore to thee.
- 'T is past, that melancholy dream!
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.
- Among thy mountains did I feel
The joy of my desire;
And she I cherished turned her wheel
Beside an English fire.
- Thy mornings showed, thy nights conceal'd
The bowers where Lucy played;
And thine, too, is the last green field
That Lucy's eyes surveyed.

WORDSWORTH.

Composition

For the lesson in Composition, see page 231, Section 36.

Section 65. Uses of Interrogative Pronouns

- (a) Who hath known the mind of the Lord?
- (b) Whose servant are you?
- (c) Whom seek ye?
- (d) Who is he that will plead with me?

- (e) Of **whom** shall I be afraid?
- (f) **Which** now of these three was neighbor unto him that fell among thieves?
- (g) **Which** is better, — honor or riches?
- (h) **What** shall a man give in exchange for his soul?
- (i) **What** is life worth?
- (j) **What** have they called me?

By questions similar to those in Section 64, determine the uses of the interrogative pronouns in sentences (a) to (j).

Who asks about persons; **what** asks about things; **which** asks about either persons or things. **Which** is peculiar in this; it asks for a choice, either between two persons or things, or among several.

The construction of interrogative pronouns is the same, whether found in direct or indirect questions.

Which and **what** are many times used to modify nouns. These words are then interrogative adjectives, not interrogative pronouns.

EXAMPLE. **Which** path will he choose?

What commandment is greatest?

Section 66. Uses of Conjunctive Pronouns

- I. (a) And he is oft the wisest man **who** is not wise at all.
- (b) He prayeth best **who** loveth best
All things both great and small.
- (c) Consider the little mouse, how sagacious an animal it is, **which** never intrusts its life to one hole only.
- (d) It had been snowing all day, **which** made our progress slow and tiresome.
- (e) Children are the anchors **that** hold a mother to life.
- (f) Wealth is not his **that** has it, but his **that** enjoys it.

- (g) Slight not **what** 's near.
- (h) I have the **same** studies **as** you have.
- (i) Such **as** have pure hearts shall inherit the kingdom of heaven.
- (j) Any person **who** steals my purse steals trash.
- (k) **Who** steals my purse steals trash.
- (l) Anything **which** makes men good Christians makes them good citizens.
- (m) **Whatever** makes men good Christians makes them good citizens.
- (n) **Whosoever** hath not patience, hath not wisdom.
- (o) And 't is my faith that every flower
Enjoys the air it breathes.
- (p) The toys I played with are dear to me.

Tell the antecedent of each of the pronouns in sentences (a) to (f). Do these pronouns represent persons or things? Can you name the antecedent of the pronoun in (g)? Using the definition of pronoun, prove that "as" in sentences (h) and (i) is a pronoun. Does the pronoun "as" represent persons or things?

Analyze sentence (j). What one word in (k) performs the same use as "Any person who" in (j)? This word, then, is the subject of the whole sentence and of the clause. Compare (l) and (m). Tell the two uses of "Whatever." Tell the two uses of "Whosoever" in (n).

Look through the sentences carefully, and notice where each pronoun stands in the clause, — near the beginning or near the end.

In (o), what does the clause "it breathes" modify? What is the connecting word? Where is the connective in (p)? (See Section 42.)

The conjunctive pronoun, **who**, **whose**, or **whom**, is used when its antecedent names a person, or an object thought of as a person.

The conjunctive pronoun **which** is used when the antecedent names things.

The conjunctive pronoun **that** may be used when the antecedent names either persons or things.

The conjunctive pronoun **what** may be used when things are referred to. **As**, when used as a conjunctive pronoun, may refer to either persons or things. When **as** is a conjunctive pronoun, **that** or **which** can always be substituted for it.

A conjunctive pronoun usually stands very near the word it modifies. This is so that there can be no mistake about what the pronoun refers to. This places the conjunctive pronoun at the beginning of the clause of which it is a part. The word **that** always stands first in its clause.

Omission of a conjunctive pronoun used as the object of a verb or as the principal word of a prepositional phrase is frequent. It must be supplied in analysis. (See Section 42.)

A conjunctive pronoun has no inflection for number; the singular and plural are alike. Its number is determined by the number of its antecedent.

To parse a conjunctive pronoun, the same facts should be given as are given regarding personal pronouns. (See Section 64, Exercise II.)

EXERCISE

II. Bring to class three sentences containing the conjunctive pronouns **who**, **whose**, **whom**; four containing the conjunctive pronouns **which**, **what**, **that**, **as**; and two containing **who** and **what** used as interrogative pronouns in indirect questions.

Composition

For the lesson in Composition, see page 232, Section 37.

EXERCISE

III. Analyze the following sentences. Parse the personal, interrogative, and conjunctive pronouns.

1. A friend exaggerates a man's virtues; an enemy inflames his crimes.
2. Discover the opinion of your enemies, which is commonly the truest.
3. He that is not with us is against us.
4. Whosoever is delighted in solitude is either a wild beast or a god.
5. The hands which planted the lilies of France in the heart of the wilderness had never guided a plow-share or wielded a spade.
6. The song that we hear with our ears is only the song that is sung in our hearts.
7. Success is full of promise till men get it, and then it seems like the nest from which the bird has flown.
8. There is no royal road to anything. One thing at a time, all things in succession. That which grows fast, withers rapidly; that which grows slowly, endures.
9. Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 't is something,
nothing;
'T was mine, 't is his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed

Section 67. Uses of Demonstrative and Indefinite Pronouns

- I. (a) **This** is my choice of the books; I do not like **that**.
(b) **Some** place the bliss in action, **some** in ease.
(c) **One** that has newly learned to speak and go
Loves childish plays.
(d) **None** pities him **that's** in the snare.
(e) **None** grow so old
Not to remember where they hid their gold.
(f) **All** is for the best.
(g) **All** are needed by each one;
Nothing is good or fair alone.
(h) A little in **one's** own pocket is better than **much** in
another's purse.
(i) **Many** are called, but **few** are chosen.
(j) **Either** of the plans seemed impracticable to the
far-seeing Lincoln; and **neither** was adopted.
(k) Not **any** of the numerous candidates was chosen.
(l) Damon and Pythias loved **each other**.
(m) Bear ye **one another's** burdens.

What is the difference in meaning between "this" and "that," "these" and "those"? How many are meant by "One" in (c)? by "None" in (d)? "None" in (e)? Account for the use of "is" in (f) and "are" in (g). What is the difference in meaning between "much" and "many" in (h) and (i)? When should you use "either" or "neither," and when should you use "any" or "not any"? Study (j) and (k) for your answers. How many persons are mentioned in (l)? How many may be meant in (m)? When should you use "each other" and when "one another"?

This and **these** are used to point out things near at hand; while **that** and **those** are used of things remote in time or place or thought.

One and any were originally closely related; but one is now used only of one object; while we use any when referring to one or to several.

EXAMPLE. Any suits me.

Any suit me.

None, the negative of one, strictly speaking, should be used of but one object, but it is now common to use none when referring to more than one; and when but one is meant, to use the words not one, or no one.

All, when it means everything, is singular; all, when it means the whole number of things, is plural.

Many refers to number and is plural; much refers to quantity and is singular.

Either and neither are used when a choice between two is offered; one and not one, any and not any, when the choice is among several.

Each other is used when speaking of two; one another when speaking of more than two. They should be treated as one word.

EXERCISE

II. Bring two sentences to class containing demonstrative pronouns, and three sentences containing indefinite pronouns. Also bring five sentences containing the same words used as adjectives.

EXERCISE

III. Analyze the following sentences. Parse all the pronouns.

1. To those whose god is honor, disgrace alone is sin.
2. Come one, come all! this rock shall fly
From its firm base as soon as I.

3. An idle person is like one that is dead.
4. All that glitters is not gold.
5. Few, few shall part where many meet.
6. God made both tears and laughter; and both for kind purposes.
7. Hitherto the two rival European nations had kept each other in check upon the American continent, and the Indians had in some measure held the balance of power between them.
8. Seldom will one see in rich families that athletic soundness and vigor of constitution which is seen in cottages, where Nature is cook and Necessity the caterer.
9. Boys who are born in a small town are born free and equal. Every boy, good or bad, rich or poor, stands among boys on his own merits. The son of a banker who owns a turning pole in the back yard does homage to the baker's boy who can sit on the bar and drop and catch by his legs; while the good little boy, who is kept in wide collars and cuffs by a mistaken mother, gazes through the white paling of his father's fence at the troop headed for the swimming hole, and pays all the reverence which his dwarfed nature can muster to the sign of the two fingers. In the social order of boys who live in country towns, a boy is measured by what he can do, and not by what his father is. And so, Winfield Hancock Pennington, whose boy name was Piggy Pennington, was the King of Boyville.

Section 68. Review

Give examples to show that some words, usually other parts of speech, may at times become nouns. Can a collective noun have a plural? If so, write

two sentences to illustrate. What is declension? How many forms has each noun? How many constructions or uses? Which three constructions are most common? What beside nouns may be the antecedents of pronouns? In how many constructions may personal pronouns be used? In how many constructions may conjunctive pronouns be used? What is another name for conjunctive pronouns? What is peculiar about the use of hers and yours? Give all the rules for the use of his and her. What kind of pronoun is often omitted? In what constructions may it be omitted? What pronoun has the most forms in its declension? What pronoun always begins with a capital letter? What is the singular of "these" and "those"? Why should you say "between you and me" and not "between you and I"? Is there any such word as "his'n"? Is this right: "It's teeth were sharp"? Can you have the form it's? Illustrate.

Composition

For the lesson in Composition, see page 233, Section 38.

CHAPTER IV

ADJECTIVES

THEIR CLASSIFICATION AND COMPARISON

Section 69. Adjectives

An adjective has already been defined as a word that modifies the meaning of a noun or pronoun. (See Section 20.) A study of the following sentences will enable you to make a classification.

- (a) Long sentences in a short composition are like large rooms in a small house.
- (b) These seeds are destined to bear but little fruit.
- (c) There are no birds in last year's nest.
- (d) Soul, thou hast much goods laid up for many years.
- (e) The rich man wished to know what commandment is greatest.
- (f) I have learned, in whatsoever state I am, therewith to be content.
- (g) Wherefore let none in any wise be reckless, but calmly take whatever gifts the gods provide.
- (h) Many active young men are enlisting for the war.
- (i) Athletic, enthusiastic, restless men are enlisting for the war.

In the sentences above, point out the adjectives that describe. In the same sentences, find the adjectives that limit the meaning of the nouns by pointing out; by telling the number; the quantity.

In (e), is "what" a pronoun or an adjective? What would be a good name for it? What would be a good

name for "whatsoever" in (f) and "whatever" in (g) as adjectives?

In (h), what word modifies "men"? Does "active" modify "men"? or does it modify "young men"? Does "Many" modify "men"? or does it modify "active young men"? Can you see any reason why there are no commas between these adjectives? In (i), can you see a reason why there should be commas between the different adjectives?

Adjectives are divided into two general classes: descriptive and limiting.

A descriptive adjective is one that modifies the meaning of a noun or pronoun by denoting some quality or condition.

A limiting adjective is one that modifies the meaning of a noun or pronoun by pointing out, or by denoting number or quantity.

A few words commonly pronouns are at times adjectives. What and which may be interrogative adjectives in either direct or indirect questions.

Section 70. The Articles

Three words in very common use are a, an, and the. They are adjective modifiers; and they are generally called articles.

The is the definite article. It may be used with both singular and plural nouns.

A, an, is the indefinite article. It is a weakened form of "one." For this reason it is used only with singular nouns.

A is used before words beginning with a consonant sound; an is used before words beginning with a vowel sound.

Some persons, however, use an before a word beginning

with *h*, if the word is more than two syllables long and is accented on the second syllable. We say "a man," "an ox," "a historical treatise" or "an historical treatise."

The position of the article is before the noun, or before the modifiers of the noun. Only in rare instances do articles follow adjectives; and these adjectives generally denote number or quantity; as, half the, half a, both the, all the, many a, such a, what a. In such cases, it is well to parse the adjective and the article as if they were but one word.

Composition

For the lesson in Composition, see page 234, Section 39.

Section 71. Comparison of Adjectives

- I. (a) The sunset clouds are red.
- (b) Her lips are redder than a cherry.
- (c) The reddest berries are often the fruit of the palest flowers.
- (d) It is more blessed to give than to receive.
- (e) Conceit is the most incurable disease known to the human soul.
- (f) The scenery in the English lake district is less severe and rugged than that among the Scottish lakes; but it is more companionable.
- (g) He is least fortunate who has no work to do.

For what purpose do we change "red" to "redder" and "reddest"? How many objects are compared when we use "redder"? At least how many are thought of when we say "reddest"? Why do we not say "blesseder"? "incurablest"? If we wish to say that one object has less of a quality than another object, can we do it by endings?

How? Give examples. What part of speech are "more," "most," "less," and "least" in the sentences above?

Comparison is that modification of an adjective which indicates the degree of the attribute.

There are three degrees of comparison: positive, comparative, and superlative.

An adjective in the positive degree simply expresses an attribute.

An adjective in the comparative degree indicates that one of two objects possesses an attribute in a higher or lower degree than the other.

An adjective in the superlative degree indicates that one of three or more objects possesses an attribute in the highest or lowest degree.

Adjectives are compared in two ways, — comparison by endings, and by adverbs. The endings used are *er* and *est*. The adverbs joined with the adjective to form comparison are *more* and *most*; *less* and *least*.

Adjectives of one syllable, and adjectives of two syllables if the inflected forms can be easily pronounced, are inflected by endings.

Adjectives of more than two syllables, and adjectives of two syllables that cannot be easily pronounced when inflected, are compared by using the adverbs *more*, *most*; *less*, *least*.

A few adjectives have an irregular comparison. The principal ones are: —

POSITIVE	COMPARATIVE	SUPERLATIVE
{ well	better	best
{ good		
bad	worse	worst
little	less	least

POSITIVE	COMPARATIVE	SUPERLATIVE
{ many		
{ much	more	most
late	{ later	{ latest
	{ latter	{ last
old	{ older	{ oldest
	{ elder	{ eldest
far	{ farther	{ farthest
	{ further	{ furthest
nigh	nigher	{ highest
		{ next
	former	{ foremost
		{ first

Some adjectives cannot be compared, because their meaning will not permit it. They are : —

1. most limiting adjectives ; such as, one, first, thirty, this, those ;
2. a few adjectives denoting quality ; such as, round, supreme, universal.

EXERCISE

II. Compare the adjectives in the following list.

ugly	apt	aged	aspiring	first
more	red	honest	worst	clear
generous	further	industrious	dense	lazy
tired	high	feeble	heavy	noble
lofty	dainty	helpful	flat	hard-fisted
covetous	pretty	open	severe	just

EXERCISE

III. Use in good sentences the following adjectives.

well	furthest	last	next
less	elder	latest	foremost
much	late	many	first

Section 72. Construction of Adjectives

- I. (a) The tender flowers, weary and faded, drooped under the burning sun.
(b) Rich and rare were the gems she wore.
(c) Suffering had made Lincoln kind.

In (a), what adjectives modify "flowers"? Does it make any difference whether they stand before or after the noun? What adjectives modify "sun"? What adjectives are there in (b)? What element of the predicate do the first two form? Of what do they name an attribute? What word do they modify? What is "kind" in (c)? (See Section 16.) What word does it modify?

An adjective may be used in the following constructions. It may be: —

1. a direct modifier of a noun ;
2. an attribute complement ;
3. an objective complement.

EXERCISE

II. In the following sentences, parse the nouns, pronouns, and adjectives.

To parse an adjective, give: —

1. its classification ;
2. its comparison, if it is compared ;
3. its construction, with the word it modifies.

MODEL. In sentence (a), Exercise I, "The" is a definite article. It modifies "flowers."

"Tender" is a descriptive adjective. It is compared: tender, tenderer, tenderest. It is a modifier of "flowers."

"Rich" is a descriptive adjective. It is compared: rich, richer, richest. It is used as an attribute complement, and names an attribute of "gems."

"Kind" is a descriptive adjective. It is compared: kind,

kinder, kindest. It is used as an objective complement, and names an attribute of "Lincoln."

1. One swallow does not make a summer.
2. Half a loaf is better than no bread.
3. How sweet the moonlight sleeps upon this bank!
4. The cattle upon a thousand hills are the Lord's.
5. It is only the first step which costs.
6. Thy grandsire loved thee well;
Many a time he danced thee on his knee.
7. But an old age, serene and bright,
And lovely as a Lapland night,
Shall lead thee to thy grave.
8. Reeds and willows bordered the stream; and cattle
and gray venerable horses came and hung their
mild heads over the embankment.
9. What a piece of work is man!
10. The summer's flower is to the summer sweet.
11. Far, vague, and dim
The mountains swim.
12. There was not a sound audible but that of the sheep-
bells in some meadows by the river, and the
creaking of a cart down the long road that de-
scends the hill.
13. What a noble gift to man are the forests! What a
debt of gratitude and admiration we owe to their
utility and their beauty!

Composition

For the lesson in Composition, see page 234, Section 40.

CHAPTER V

VERBS

THEIR CLASSIFICATION AND INFLECTION

Section 73. Kinds of Verbs

I. Review carefully Sections 10, 14, and 15.

- (a) A happy man **is** Farmer John.
- (b) His horses **appear** grateful for his kindness.
- (c) The new oats **taste** good.
- (d) The doves **light** round him, and **strut**, and **coo**.

Which sentence contains a pure copula? In (b), what word is very nearly like a copula? Does this word express more than "are" would in the same place? In (c), does "taste" have much more meaning than "are" would? These three verbs connect subject and attribute complement; they are all **copulative verbs**. **Is**, because it does nothing but connect, is called a **pure copula**.

There are but few copulative verbs; the most common ones are to be found in Section 10.

In (d), "light," "strut," and "coo" express attributes of the subject. They are called **attributive verbs**. Most verbs are attributive.

Is a transitive verb attributive? Are all attributive verbs transitive? Give examples that prove your answers. Are copulative verbs attributive? Are they intransitive? Are intransitive verbs ever attributive? Give examples of each to illustrate your answers.

A verb is a word that asserts.

A transitive verb is one that asserts an action received by some object.

An intransitive verb is one that does not assert an action received by an object.

A copulative verb is one whose principal use is to connect the subject and its attribute complement.

An attributive verb is one that in itself contains a predicate attribute.

EXERCISE

II. In the following stanzas from "Marion's Men," classify the verbs as transitive or intransitive, copulative or attributive.

Then sweet the hour that brings release
From danger and from toil;
We talk the battle over,
We share the battle's spoil.
The woodland rings with laugh and shout,
As if a hunt were up,
And woodland flowers are gathered
To crown the soldier's cup.
With merry songs we mock the wind
That in the pine-tops grieves,
And slumber long and sweetly
On beds of oaken leaves.

Well knows the fair and friendly moon
The band that Marion leads,
The glitter of their rifles,
The scampering of their steeds.
'T is life to guide the fiery barb
Across the moonlit plain;
'T is life to feel the night-wind
That lifts the tossing mane,
A moment in the British camp —
A moment — and away
Back to the pathless forest,
Before the peep of day. BRYANT.

Section 74. Active and Passive Voice

- I. (a) The sun cheers the whole world.
(b) The whole world is cheered by the sun.
(c) A small force held Fort Sumter.
(d) Fort Sumter was held by a small force.
(e) Birds build wonderful nests.
(f) Wonderful nests are built by birds.

In each pair of sentences the same thought is expressed. In which does the subject name the doer of the action? In which does the subject name the receiver of the action? When the subject names the receiver of the action, how is the doer of the action expressed?

Voice is that modification of a verb which indicates whether the subject names the doer or the receiver of the action.

A verb is in the active voice when the subject names the doer of the action.

A verb is in the passive voice when the subject names the receiver of the action.

The passive voice is a convenience in language, because it enables a writer to express his thought,—

1. when the name of the actor is unknown; as,
The Maine was destroyed in Havana harbor.
2. when the name of the actor is of little importance; as, The laws have been enforced.
3. when the speaker prefers not to name the actor; as, A pencil has been taken from my desk.

EXERCISE

II. Analyze the following sentences. Select the verbs, classify them, and tell whether they are in the active or passive voice.

When the captain saw this, he sent patterns of the best things he had to the king of the country, who was so much pleased with them that he sent for the captain, who came to the palace. Here they were placed, as is the custom of the country, on rich carpets flowered with gold and silver. The king and queen were seated at the upper end of the room, and a number of dishes were brought in for dinner. They had not sat long, when a vast number of rats and mice rushed in, and devoured all the meat in an instant. The captain wondered at this, and asked if these vermin were not unpleasant.

"They are very offensive," was the reply; "and the king would give half his treasure if he might be freed of them."

.....
 Away went the captain to the ship, while another dinner was made ready. He put Puss under his arm, and soon returned to the palace. Again the table was covered with rats and mice. When the cat saw them, she did not wait for bidding, but jumped out of the captain's arms, and in a few minutes laid almost all of the rats and mice dead at her feet. The rest of them in their fright scampered away to their holes.

EXERCISE

III. Make six columns on your papers headed copulative, attributive, transitive, intransitive, active, passive. At the left of these columns, make a list of the verbs and verb-phrases in the following sentences. Place opposite each verb and verb-phrase a dash in the columns naming the classes to which it belongs.

MODEL

	COP.	ATTRIB.	TRANS.	INTR.	ACTIVE	PASSIVE
proclaimed		—	—		—	
was proclaimed	—	—	—			—

1. The people proclaimed Cæsar emperor.
2. Cæsar was proclaimed emperor by the people.
3. The pot called the kettle black.
4. Men do not become rich by what they get, but by what they keep.
5. He who spends more than his wages will always be a beggar, and so will his family after him.
6. Whenever the snow lies long and deep upon the ground, a flock of cedar-birds comes in midwinter to eat the berries on my hawthorns.
7. I love old ways, and the path I was walking felt kindly to the feet it had known for almost fifty years.
8. Corn-fields and vineyards grow now in deep hollows, which are very visibly volcanic craters whose lips were closed long before those of history were opened.

Composition

For the lesson in Composition, see page 235, Section 41.

Section 75. Participles

- I. (a) The silver tray holds twelve silver dishes.
- (b) The genie returned with a silver tray holding twelve silver dishes.
- (c) The horses were driven by the old servant, Hood.
- (d) The horses, driven by the old servant, Hood, narrowly escaped collision and death.

What is the verb in (a)? What word in (b) denotes the same action? In (b), what word does "holding" tell about, or modify? What part of speech is it like? So, too, in (d), "driven" is found to denote an action, like any verb; and to modify the meaning of a noun, like an adjective. These words are part verb and part adjective. A word that

partakes of the nature of a verb and an adjective is a participle.

In (a), in what voice is "holds"? The participle "holding" is in the same voice. In (c), in what voice is "were driven"? "Driven" in (d) is in the same voice. The voice of a participle can always be determined by making a sentence in which the subject shall be the word the participle modifies, and the predicate shall be the thought of the participial phrase changed to an assertion. In this way, all the complements of the participle may also be understood. Notice carefully the sentences below.

- (e) The United States, **stretching** along the coast, was still a child among nations.
- (f) The United States **stretched** along the coast.
- (g) **Being** wise and honest, Washington was well fitted for his duties.
- (h) Washington **was** wise and honest.
- (i) **Having** elected him president, the people gave him loyal support.
- (j) The people **have** elected him president.

In what voice is "have elected" in (j)? The participle has the same voice in (i). What is the object in (j)? It is the object in (i). What word is the objective complement in (i) and (j)? What words serve as attribute complements in (h)? They are attributes in (g). What phrase modifies the participle "stretching" in (e)?

A participle is a verbal adjective.

A participle may be completed by an attribute, an object, or an objective complement, the same as a verb. It may also be modified by adverbs and adverbial phrases, the same as a verb.

EXERCISE

II. In the following sentences, change the participial phrases to sentences, as was done above. Then classify the verbs as copulative or attributive, transitive or intransitive, active or passive. Also, give the modifiers of the verbs.

Next, analyze the sentences as they are here given.

MODEL. "The genie returned with a silver tray, holding twelve silver dishes" is a simple, declarative sentence. (The analysis is the same as of any simple sentence until the modifiers of "tray" are reached.)

"Tray" is modified by the adjectives "a" and "silver" and the adjective phrase "holding twelve silver dishes." "Holding" is a participle completed by the object "dishes." "Dishes" is modified by the adjectives "twelve" and "silver."

1. Young Arvid Horn, following his leader, leaped into the first of the barges.
2. Situated near the Gulf of Finland, the stout-walled town of Narva was the chief defense of Sweden.
3. Landing at Parnau, Charles of Sweden pushed straight on.
4. Accepting nothing for himself, he spared the land from the horrors of war and pillage.
5. In the beautiful city of Stockholm, surrounded by palaces and gardens, stands the statue of the boy-conqueror.
6. Guarded at the base by captured guns and mortars, the hero lifts in his outstretched hand his unsheathed sword.
7. Plying their paddles, the companions of Marquette passed the Straits of Mackinac.
8. They steered their canoes on the eddies of the Mississippi.

9. On either hand rolled the prairie, dotted with groves,
browsing elk, and deer.
10. Comrade, where wilt thou be to-night
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?
I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both,
Thou, little sandpiper, and I?

Section 76. Forms of Participles

Find or make five sentences containing participles ending in *ing*; three with participles ending in *ed*; two with participles ending in *d*.

- (a) Seated by the meadow brook, he watched the fishes at play.
- (b) Bought at the expense of health, fun costs too dear.
- (c) Driven before the wind, the ship leaps from wave to wave.
- (d) We found a great weight of honey in a tree blown down by the storm.

What letters form the ending of the participles in these sentences?

There are two simple participles: the present, ending in *ing*; and the past, ending in *d*, *ed*, *n*, *en*, or *t*. From these simple participles all the others are formed. They are named as follows:—

ACTIVE VOICE

Present	drawing	lifting
Perfect	having drawn	having lifted
Perfect Progressive	having been drawing	having been lifting

PASSIVE VOICE

Present	being drawn	being lifted
Past	drawn	lifted
Perfect	having been drawn	having been lifted

Composition

For the lesson in Composition, see page 235, Section 42.

Section 77. Infinitives

- I. (a) Birds get their food.
- (b) To get food is not easy.
- (c) Getting food is not easy.
- (d) He sings America.
- (e) He learns music.
- (f) He learns to sing.
- (g) He learns to sing America.
- (h) The miser is stingy.
- (i) To be stingy is weak.
- (j) Being stingy is weak.
- (k) To be stingy is to be weak.
- (l) Being stingy is being weak.
- (m) Thomas Arnold made many shiftless boys thrifty men.
- (n) To make a shiftless boy a thrifty man requires skill and patience.
- (o) Making a shiftless boy a thrifty man requires skill and patience.

What is the object of "get" in (a)? The same relation is found in (b) and (c). In (d), what relation has "America" to the verb "sings"? It has the same relation to "to sing" in (g). "To sing," in (f) and (g), is the object of "learns," the same as "music" in (e). "Stingy" is what element of the sentence (h)? "Stingy" has the same use in (i), (j), (k), and (l). What is the construction of "men" in

(m)? "Man" is the objective complement of "To make" in (n) and of "Making" in (o).

In these sentences, there are forms of verbs taking objects and attribute complements the same as verbs. Yet they are not verbs because they do not assert.

What is the subject of (b) and (c)? of (i), (j), (k), (l), (n), and (o)? What is the object of "learns," in (f) and (g)? the attribute complement of the copula "is," in (k) and (l)? Here are words that take complements the same as a verb; in sentences they have the uses of nouns. They are part noun and part verb. A word that partakes of the nature of a verb and of a noun is called an **infinitive**.

Infinitives may be modified by adjectives, and by adverbs and adverbial phrases.

An infinitive is a verbal noun.

There are a number of infinitives in the following sentences without the word *to*. Find them. Read the sentences with, and without, the word *to* inserted before each infinitive; as, Bid him (to) come to the feast.

- (a) I dare do all that may become a man.
- (b) He whose life is clean need have no fear.
- (c) Let my people go.
- (d) I feel the frightened bird's heart flutter.
- (e) Yet hear me, countrymen; yet hear me speak.

EXERCISE

II. Analyze the following sentences, using this model.

MODEL. "To make a shiftless boy a thrifty man requires skill and patience" is a simple, declarative sentence. The simple subject is "To make a shiftless boy a thrifty

man"; and the simple predicate is "requires skill and patience." The subject is composed of the infinitive "To make," completed by the object complement "boy" and the objective complement "man." (The remainder of the analysis presents nothing new.)

1. He asked to see the letter.
2. To choose a manager was not easy.
3. Little Fortunato wanted to go with him.
4. Suddenly shots began to come from all directions.
5. The commander tried to form his lines.
6. Talking with Indians was often difficult.
7. You need not speak; I know it all.
8. My father taught me to know the birds.
9. Learn of the little nautilus to sail.
10. The people refused to pay their taxes.
11. Reading good stories is profitable.
12. The king meant to try the question with America.
13. Columbus was the only one that dared sail the unknown seas.
14. To get good out of all things is the mark of a great man.
15. To lose one's temper is to weaken one's power.
16. To live in hearts we leave behind is not to die.
17. It is not easy to feel honest joy at the success of another.

Section 78. Classes of Infinitives

I. There are two kinds of infinitives: root infinitives and infinitives ending in *ing*.¹

ROOT INFINITIVES

ACTIVE

Present	(to) go	(to) lift
Perfect	(to) have gone	(to) have lifted

¹ *Infinitives in ing* are often called *gerunds*.

PASSIVE

Present	(to) be lifted
Perfect	(to) have been lifted

INFINITIVES IN ING (GERUNDS)

ACTIVE

Present	going	lifting
Perfect	having gone	having lifted

PASSIVE

Present	being lifted
Perfect	having been lifted

EXERCISE

II. Write all the infinitives of teach, lay, and sit. Make four sentences containing two kinds of infinitives.

EXERCISE

III. Participles and infinitives, being derived from verbs, are included in the general term verbals.

Care must be taken to distinguish present participles from infinitives ending in ing. A participle is an adjective; an infinitive is a noun. The use of a word, not its spelling, determines what it is.

In the following sentences, select the participles and infinitives, giving the reason for your classification. Give, also, any modifiers of these verbals, and any words which they themselves modify.

1. Being perfectly natural and composed, he dispelled all suspicion.
2. We saw the big moon rising lazily and warm across the lake.
3. By rising early, he did his day's work before noon and went to walk in the afternoon.

4. Hearing of this action by Parliament, the Virginia House passed a series of resolves.
5. Upon hearing of this action by Parliament, the Virginia House passed a series of resolves.
6. They denounced a standing army.
7. A small guard, irritated beyond endurance, fired into the crowd.
8. The first act was the Boston Port Bill, closing the port of Boston.
9. The second act changed the charter by extending the power of the crown.
10. Town-meetings for electing officers were held only with the governor's permission.
11. A fourth bill provided for quartering troops in America.
12. In England, a designing courtier was intent upon making himself king.

Composition

For the lesson in Composition, see page 237, Section 43.

Section 79. Inflection of Verbs

- I. (a) The statue of Liberty **stands** at the entrance of New York harbor.
- (b) I **stood** in Venice on the Bridge of Sighs.
- (c) Sweet mercy **is** nobility's true badge.
- (d) Her voice **was** ever soft,
Gentle, and low.
- (e) He **is** a true man; and he defends the weak.
- (f) If he **be** a true man, he will defend the weak.
- (g) If he **were** a true man, he would defend the weak.
- (h) I **am** no girl, to be made pale with words.
- (i) Thou **art** proved, I know, and **I** am young.
- (j) For we **are** all, like swimmers on the sea,
Poised on the top of a huge wave of fate.

- (k) But Sohrab look'd upon the horse and said : —
 "Is this, then, Ruksh? How often, in past days
 My mother told me of thee, thou brave steed,
 My terrible father's terrible horse!"

Why is not the same verb used in both sentences, (a) and (b)? in (c) and (d)? In (e), (f), and (g), the subjects and attribute complément are the same, "he" and "man," but the verb is changed. Why?

What is the subject of "am" in (h)? of "art" in (i)? of "are" in (j)? of "is" in (k)? Are these verbs really different forms of one verb? Why are the changes in form made?

For what three purposes are verbs changed in form?

Verbs are words that assert. However, a verb does more than assert an attribute of the subject; it tells the time when the assertion is true. And to tell the time, there are changes in the form of the verb. Changes for this purpose are indicated by tense.

Moreover, a verb can indicate that the relation between subject and attribute is a fact, is doubtful, or even that it is contrary to the fact. And this, too, may be done by a change in the form of the verb. Changes for this purpose are indicated by mode.

And third, the form of the verb may be changed to indicate a change in the number of the subject. If a personal pronoun is the subject, the form may be changed to indicate the person of the pronoun used and also its number. The form of a verb may be changed to agree with its subject in person and number.

The changes in the form of a verb make its inflection. A verb is inflected to indicate the time of

the assertion, the manner of the assertion, and the number and person of its subject.

The inflection of a verb is called conjugation.

Conjugation of a verb is the orderly arrangement of all its forms.

EXERCISE

II. Fill the blanks with forms of the verb **run** to denote the present time.

I —	We —
You —	You —
He, she, it, the boy —	They, the boys —

Fill the blanks below with forms of the verb **run** to denote that the action took place in past time.

I —	We —
You —	You —
He, she, it, the girl —	They, the girls —

How many forms of the verb **run** denote present time? Which is the common form? In how many places do you find the other form? Its subject is always what person and number? (See Section 86.) With what letter does this verb-form end?

How many forms do you find to denote past time? Can you think of any other form of the verb **run**? How many forms are there altogether of this verb?

Fill the blanks at the bottom of this page with the forms of the verb **be** which denote present time. Then, fill the blanks at the top of the next page with forms of the verb **be** to denote past time.

I —	We —
You —	You —
He, she, it —	They —
The dog —	The dogs —

I —

We —

You —

You —

He, she, it —

They —

The cloud —

The clouds —

How many forms of the verb **be** have you used ?

Composition

For the lesson in Composition, see page 238, Section 44.

Section 80. Verbs and Verb-Phrases

I. Of all verbs except **be** there are three forms.¹ Two of these are used to denote present time, and one to denote past time. Of the two forms used to denote present time, one is the common, or simple, form of the verb ; the other is usually called the third-person singular form, or the *s*-form of the verb.

There are, however, many more than three ideas to be expressed. To express them, the English language has made use of many verb-phrases.

- (a) This is Washington's birthday.
- (b) To-morrow **will be** Washington's birthday.
- (c) It **has been** a holiday for many years.
- (d) Man **has** always wished to add something to God's work.
- (e) The sun **had set** in purple glory.
- (f) At the end of April the deep snowbanks **will have disappeared**, and the first stray crocuses **will have been found** by the children.
- (g) A little fire is quickly trodden out.

¹ The solemn forms ending in *est* and *eth* are not considered in this statement.

- (h) To keep him from doing harm, he **was kept** from doing anything.
- (i) The stars **will be darkened**.
- (j) When soldiers **have been baptized** in the fire of battle, they have all one rank in my eyes.

Analyze sentences (a), (b), and (c). Are the verbs or verb-phrases copulative or attributive? What word names the predicate attribute? In sentences (d) to (j), are the verb-phrases copulative or attributive? In an attributive verb-phrase, which word names the attribute? What purpose do the other words of a verb-phrase serve?

What form of the verb is "be" in (b)? (See Section 77.) "been" in (c)? (See Section 75.) "wished" in (d)? "set" in (e)? The other words of the phrase help the last word to express changes in voice, tense, mode, person, and number. They are called **auxiliary verbs**.¹

A verb-phrase is a group of words that asserts.

An auxiliary verb is one that is used with a verbal to form a verb-phrase.

A verb-phrase has for its last word a verbal, — either an infinitive or a participle, — and from one to three auxiliary verbs to express changes in its meaning.

The principal auxiliary verbs are the forms of *be*, *have*, *do*, *shall*, *will*, and *may*.² As these words are used so often, it is necessary that their inflections be known. They are : —

¹ For the meaning of *auxiliary*, consult a dictionary. Is the word well selected to describe this class of verbs?

² Many grammarians consider *can*, *must*, *ought*, and *let* as auxiliary verbs. For the treatment of these verbs, see Section 90.

BE

PRESENT			PAST		
PERSON	SINGULAR	PLURAL	PERSON	SINGULAR	PLURAL
1.	I am	We are	1.	I was	We were
2.	You are	You are	2.	You were	You were
3.	He	They are	3.	He	They were
	She } is			She } was	
	It			It	

HAVE

1.	I have	We have	1.	I had	We had
2.	You have	You have	2.	You had	You had
3.	He	They have	3.	He	They had
	She } has			She } had	
	It			It	

DO

1.	I do	We do	1.	I did	We did
2.	You do	You do	2.	You did	You did
3.	He does	They do	3.	He did	They did

SHALL

There is but one form for all persons:— **PRESENT** **PAST**
shall **should**

WILL

There is but one form for all persons:— **will** **would**

MAY

There is but one form for all persons:— **may** **might**

EXERCISE

II. In the following paragraph, select the verbs and verb-phrases, and classify them. In verb-phrases, tell which word names the attribute and which words are auxiliary verbs.

Day dawned at length after the feverish night, and the admiral prepared for the assault. Within the fortress, reigned a deathlike stillness, which inspired a sickening

suspicion. Had the city, indeed, been carried in the night; had the massacre already commenced; had all this labor and audacity been expended in vain? Suddenly a man was descried wading breast-high through the water from Lammen toward the fleet, while, at the same time, one solitary boy was seen to wave his cap from the summit of the fort. After a moment of doubt, the happy mystery was solved. The Spaniards had fled, panic-stricken, during the darkness. Their position would still have enabled them, with firmness, to frustrate the enterprise of the patriots; but the hand of God, which had sent the ocean and the tempest to the deliverance of Leyden, had struck her enemies with terror likewise.

MOTLEY, from *The Rise of the Dutch Republic*.

Composition

For the lesson in Composition, see page 240, Section 45.

Section 81. Tense

- I. (a) The winter season is joyful.
(b) The winter season **was** joyful.
(c) The winter season **will be** joyful.
(d) The daisies **peep** from ev'ry field.
(e) The daisies **peeped** from ev'ry field.
(f) The daisies **will peep** from ev'ry field.

Analyze sentences (a), (b), and (c). What elements of these sentences remain unchanged? What element has been changed? For what purpose has it been changed?

Analyze sentences (d), (e), and (f). For what purpose do we have the three forms, "peep," "peeped," and "will peep"?

Verbs may be changed to show the time of the assertion. This change, or modification, of a verb to indicate the time of the assertion is called **tense**.

Tense is the change in the form of a verb to denote changes of time. Corresponding to the three divisions of time there are three tenses: present, past, and future.

The present tense includes the forms of a verb that indicate present time.

The past tense includes the forms of a verb that indicate past time.

The future tense includes the forms of a verb that indicate future time.

- (a) Now the bluebird comes.
- (b) Now the bluebird **has** come.
- (c) Yesterday the bluebird **came**.
- (d) Yesterday the bluebird **had** come.
- (e) To-morrow the bluebird **will** come.
- (f) To-morrow the bluebird **will have** come.

What does the word "Now" indicate in both (a) and (b)? The time is the same in both, then; and it is present. What does (b) tell that is different from what is told in (a)? Answer similar questions about sentences (c) and (d); about (e) and (f).

Any verb may be changed to indicate that the action asserted has been completed, or will be completed.

The present perfect tense includes those forms of a verb that indicate action completed at the present time.

The past perfect tense includes those forms of a verb that indicate action completed at some past time.

The future perfect tense includes those forms of a verb that indicate action to be completed at some future time.

EXERCISE

II. In one column, write six sentences containing the six tenses of the verb invent in the active voice.

In another column, write six sentences containing the six tenses of the verb invent in the passive voice.

Looking at the verb-phrases in these sentences, tell what auxiliaries are used in the future in both active and passive? What auxiliary is used in the present perfect in both active and passive? in the past perfect? What words are used in the future perfect? Those words that are always used to indicate the tenses of verbs are often called the signs of the tenses.

What is the sign of the future? the present perfect? the past perfect? the future perfect?

EXERCISE

III. Make six sentences by joining the following subject and predicate attribute by the six tenses of the verb be.

In union — strength.

Compare this list of sentences with the list called for in Exercise II above.

Do you see any relation between these forms of the verb be and the auxiliaries of the passive voice? Can you make a rule for forming the passive voice?

Write out in the six tenses, the passive forms of discover; of defeat; of ruin. Use some form of the third personal pronoun as the subject.

EXERCISE

IV. Analyze the sentences in the paragraph quoted from Longfellow, on page 227. Do not take the time to analyze the phrases, unless there is something peculiar about them. Classify the verbs and verb-phrases as copulative or attributive, transitive or intransitive. Give the voice and tense of each.

Composition

For the lesson in Composition, see page 240, Section 46.

Section 82. Progressive Verb-Phrases

I. Insert two or more auxiliary verbs in each of the blanks below to make complete verb-phrases with doing. Each of the completed verb-phrases should indicate action going on.

These are called progressive verb-phrases.

Present	He is	} doing his duty
Past	He was	
Future	He ———	
Present Perfect	He ———	
Past Perfect	He ———	
Future Perfect	He ———	

What part of the verb-phrase is unchanged in all these sentences? What part is changed? What one difference is there between these verb-phrases and passive verb-phrases?

A progressive verb-phrase is one that denotes that the action is continuing.

EXERCISE

II. Give the progressive verb-phrases used in the six tenses of the verb go; wander.

83. Emphatic Verb-phrases

- I. (a) Henry tells the truth.
- (b) Henry **does** tell the truth.
- (c) Arnold betrayed his country.
- (d) Arnold **did** betray his country.
- (e) Did Gutenberg invent the printing-press?

(f) He did.

(g) Gutenberg did not print a daily newspaper.

How are emphatic verb-phrases formed? In what tenses are they used? For what purpose?

The **emphatic verb-phrase** is formed by combining the infinitive form of a verb with the verbs **do, does, did**. It is used in but two tenses, the present and the past, to make an emphatic assertion, or to ask questions about the assertion made by the verb.

EXERCISE

II. Fill the blanks with the ordinary conjugation of the verb **run**, carrying it through the six tenses.

SINGULAR

I —

You —

He —

PLURAL

We —

You —

They —

Give the emphatic conjugation of the verb **slide**. How many tenses should you give?

Give the progressive conjugation of the verb **learn**. How many tenses can you give? Can it be conjugated in the passive voice? If so, give it.

Give the progressive conjugation of the verb **read**.

Write out the emphatic conjugation of the verb **answer**. What tenses should you give? Change it to an interrogative conjugation.

Composition

For the lesson in Composition, see page 240, Section 47.

Section 84. Mode

So far, in the study of verbs, we have considered only those forms used in treating facts. Now we

come to a few forms found in sentences making doubtful statements, statements contrary to fact, or statements of things only thought of.

- | | |
|-------------------------------------|---|
| (a) The Lord is gracious. | (b) The Lord be gracious! |
| (c) The fates are favorable. | (d) The fates be favorable! |
| (e) I was young. | (f) Oh, that I were young! |
| (g) Thou wast young. | (h) Oh, that thou wert young! |
| (i) He was young. | (j) Oh, that he were young! |
| (k) My father was young. | (l) Oh, that my father were young! |
| (m) We were young. | (n) Oh, that we were young! |
| (o) You were young. | (p) Oh, that you were young! |
| (q) They were young. | (r) Oh, that they were young! |
| (s) The king lives long. | (t) Long live the king! |
| (u) The people live long. | (v) Long live the people. |

In one column, the sentences assert facts; in the other, they state things only as thought of or wished for.

- | | |
|--|--------------------------------------|
| (w) The woodman spares that tree. | (x) Woodman, spare that tree! |
| | (y) You spare that tree! |

What kind of sentence is (x)? Is "Woodman" the subject of (x)? (See Section 37.) If "you" (understood) is the subject of the verb in (x), is there any change of form to express a command?

From these sentences, we learn that there are three ways in which a verb asserts: as a fact, as a thing thought of, and as a command.

Mode is the change in the form of a verb, to denote changes in the manner of the assertion.

The indicative mode includes those forms of a verb that assert a fact.

The subjunctive mode includes those forms of a verb that assert something as merely thought of.

The imperative mode includes those forms of a verb that express a command or an entreaty.¹

Section 85. Forms and Uses of Subjunctive

I. The subjunctive mode has almost disappeared from the English language. There are but three of its forms commonly used or seen; and of these but one, were, is heard in common conversation.

The three forms are:—

1. be; as, If he be young and work hard, he will succeed.
2. were; as, Though he were young, he would fail; or, Were I stronger, I would undertake it.
3. the common form of the verb when used with a singular subject; as, If he speak, he will betray me.

In addition to these simple verbs, there are a few verb-phrases used in the subjunctive. They are:—

1. verb-phrases with would and should; as, Should he go, I will go.
2. verb-phrases with may and might, in purpose clauses and sentences denoting a wish; as, Oh, that I might help him!

Would, should, may, might, and had are not always parts of subjunctive verb-phrases. They are at times full verbs. (See Sections 88 and 89 for these verbs.)

¹ Strictly speaking, there is no imperative mode. The same form of the verb is used to express a command as to express a fact. Its characteristic is that it has no expressed subject. However, imperative has been considered a mode so long that it is given here with the others.

EXERCISE

II. Analyze the sentences. Classify the verbs, and give the voice, tense, and mode of each.

1. God save the king.
2. Come! be we bold!
3. Where is the place of understanding?
4. Oh, had I the wings of a dove!
5. Charge for the guns!
6. He wishes to go home.
7. I'll fight till from my bones the flesh be hack'd.
8. If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiencies.
9. If any one attempts to haul down the American flag, shoot him on the spot.
10. Because right is right, to follow right
Were wisdom in the scorn of consequence.
11. Though he slay me, yet will I praise him.
12. If you will not hear Reason, she will surely rap your knuckles.
13. Shall I give up the friend I have valued and tried,
If he kneel not before the same altar with me?
14. If there is anything that will endure
The eye of God, because it still is pure,
It is the spirit of a little child.
15. If there be a human tear
From Passion's dross refin'd and clear,
'T is that which pious fathers shed
Upon a duteous daughter's head.
16. Our Fathers' God, to Thee,
Author of liberty,
To Thee we sing.
Long may our land be bright
With Freedom's holy light;

Protect us by thy might,
Great God, our King!

Composition

For the lesson in Composition, see page 241, Section 48.

Section 86. Agreement of Verb with Subject

Use in sentences the pronouns *I, he, we, you, they*, as subjects of the verb take in the present tense. Do this in all the other tenses of the active voice, indicative mode.

Examine the forms, and answer these questions: How many forms of the verb are found in the present tense? Can you use the common form in the third person singular? Can you use the *s*-form in the first person singular? How many forms in the past tense? How many forms in the future? With what personal pronoun is *shall* used to denote future time? Is it used in both singular and plural numbers? In the present perfect tense, where is the *s*-form of the auxiliary found? Does this correspond with its use in the present tense? How many forms of the verb in the past perfect tense? Is the use of *shall* and *will* the same in the future perfect tense as in the future tense?

Long custom has established that certain forms of the verb shall be used with certain pronouns. Using subject and verb together as custom has decided is termed "making the verb agree with its subject."

A verb must agree with its subject in person and number.

From the study of the forms of the verb take and of other verbs, we learn that:—

1. In the present tense, the s-form of the verb is used with the singular of the third personal pronoun, and with the singular of all nouns.
2. In the present perfect tense, the s-form of the auxiliary (has) is used with the third person singular of pronouns, and with singular nouns.
3. In either the past or the past perfect tense, there is but one form of the verb, and there is no chance for error in agreement.
4. In the future and the future perfect tenses, the auxiliary verb shall is used with the singular and plural forms of the first personal pronoun; the auxiliary verb will is used with the second and third personal pronouns and all nouns. (For the use of shall and will as full verbs, see Section 87.)

USEFUL RULES

1. If the subject of a verb is a collective noun, the verb should be singular when the units are considered as composing one group; plural, when the units are thought of singly. Example: An army is coming. An army of tramps are straggling into town.

2. Two singular nouns connected by and, making a compound subject, must be followed by a verb in the plural. Example: A strong wind and a full sail bring joy to the sailor.

3. Sometimes two objects are considered together as one. In such a case, the verb agrees with the com-

plete idea named by both words, and is in the singular. Example: Bread is the staff of life; but bread and butter is a gold-headed cane.

4. Two singular nouns connected by *or* or *nor*, making a compound subject, are followed by a singular verb. Example: A violet or a rose is my favorite wild flower.

5. When a singular subject is modified by a phrase denoting addition, generally introduced by *with*, *together with*, *as well as*, the verb is in the singular. Example: The bat together with the balls was stolen.

6. After *each*, *every*, *either*, *neither*, *one*, etc., the verb should be singular. Example: Every one of the men works steadily.

7. Since conjunctive pronouns are not inflected for number, the antecedent tells the number of the pronoun. A verb whose subject is a conjunctive pronoun agrees with the antecedent in number and person. Example: One of the best books that have been published recently is "Little Rivers."

8. The title of a book requires a singular verb, though it is plural in form. Example: "The Virginians" is a good story.

9. When the subject of a verb is two pronouns of different persons connected by *or*, usage differs. It sounds better to say "Either he or I is going," and "You or I are going." Politeness seems to call for the retirement of self, and to give the government of the verb to the pronouns of the second and third persons.

Section 87. Use of Shall and Will

I. Some verbs, at times used as auxiliaries, at other times are full attributive verbs. Among these are **shall**, **will**, **should**, **would**, **have**, **had**, **may**, and **might**. With these, we shall also consider the common verbs **can**, **could**, **ought**, and **let**. This section will discuss **shall** and **will**.

- (a) I **wish** help.
- (b) I **wish** to go.
- (c) I **will** your destruction.
- (d) I **will** stand here, and no one can hinder me.
- (e) I **will** go with you.
- (f) "Mary, you must not go." "I **will** go."
- (g) You **shall** do it.
- (h) Jennie **shall** go to the store.
- (i) **Shall** I go? You **shall**. (Compulsion.)
- (j) **Shall** you go? I **shall**. (Futurity.)
- (k) **Will** you go? I **will**. (Promise.)
- (l) **Shall** he go? He **shall**. (Compulsion.)
- (m) **Will** he go? He **will**. (Futurity.)

What is the object of "**wish**" in (a)? of "**wish**" in (b)? What is the object of "**will**" in (c)? of "**will**" in (d)? Do you see that in (d), as in (c), the **willing** is the thing that is asserted? In (d), just as in (c), "**will**" is a full attributive verb. The object is the infinitive "**stand**." (See Section 77.) Is the tense the same in (d) as in (c)? What tense is "**will**" in (c)? (See Section 80.) When "**will**" is a full verb, in what tense is it always?

Is simple futurity expressed by "**will**" in (f)? or is it something more? What is expressed by "**shall**" in (g)? in (h)? In (g) and (h) is "**shall**" a full verb or an auxiliary? What is the object of "**shall**" in each of the sentences? What two attributes may be expressed by

“shall”? When “shall” is a full verb, in what tense is it? (See Section 80.)

In (i) to (m), tell which words in both questions and answers are full verbs and which are auxiliaries. Notice, too, that the answer uses the same verb as is used in the question.

Shall and will have two uses: as full verbs and as auxiliaries. When full verbs, they are nearly always completed by infinitives as object complements; (See Section 77.) and they are in the present tense.

As an auxiliary verb, shall is used in declarative sentences with a first person subject to denote futurity.

As a full verb, shall is used in declarative sentences with a subject in the second or third person to express compulsion.

As an auxiliary, will is used in declarative sentences with the second or third person to denote futurity.

As a full verb, will is used to express (1) determination or (2) promise, when the subject is in the first person.

In asking questions, the same verb will or shall should be used as is expected in the answer. If the answer is to be a full verb, use the same full verb in the question; if the answer is to be an auxiliary denoting simple futurity, use the same auxiliary in the question. See sentences (i) to (m).

EXERCISE

II. Write sentences in which shall is used to express a simple future; compulsion.

Form questions in which **will** is used to express a simple future; a promise; determination.

EXERCISE

III. Tell whether the verbs **shall** or **will** in the sentences below are attributive or auxiliary, and give the meaning of each. Also give the tense of the verbs and the object complement of each.

1. I shall be a man.
2. I will be a man.
3. It shall be as you say.
4. It will be as you say.
5. Shall George Washington hold the first place in the Hall of Fame?
6. Will George Washington hold the first place in the Hall of Fame?
7. Shall we study pictures?
8. When will the leopard change his spots?
9. Shall the United States be free and independent?
10. Cuba shall be free.
11. Shall you go? I shall.
12. Will you go? I will.
13. When shall we three meet again?
14. He shall know what we think of his behavior in this matter.

Composition

For the lesson in Composition, see page 242, Section 49.

Section 88. Use of Should and Would

- I. (a) We should do the gracious thing.
(b) You should go; find the time.
(c) They should treat him with respect, if they cannot honor him.

- (d) He wishes to do right, but at times it seems impossible.
- (e) He would do right, but at times it seems impossible.
- (f) I would not go even if I could.
- (g) He would wander all day by the side of some clear stream.

In (a), (b), and (c), "should" is a full verb. What does it mean? Does it make any difference whether the subject is first, second, or third person? What tense is the verb? (See Section 80.) What time does it denote, — present, or future, or both?

Does the meaning of (d) and (e) seem to you the same? What is the object of "wishes" in (d)? of "would" in (e)? What does "would" mean in (e) and (f)? Is "would" a full verb? What tense is it? What time does it denote?

In (g), "would" means "was accustomed to." What is the object of the verb?

Should and would are the past tense forms of shall and will. As full verbs, they denote either present or future time.

When they are used as auxiliaries, they usually follow the rules given for shall and will as auxiliaries.

Should is sometimes a full verb denoting duty or compulsion.

Would is sometimes a full verb, denoting (1) desire or intention, and (2) a customary action.

EXERCISE

II. Tell what the verbs mean in the following sentences.

1. He should go.
2. He would go.
3. I knew he should go.

4. I should not like to leave them.
5. Should you go?
6. You should take care of yourself.
7. They would pay their bills, but they cannot.
8. They should pay their bills, but they will not.
9. Samuel Johnson would touch every post in the fence as he walked along the street.
10. Why should the spirit of mortal be proud?
11. Whatsoever things ye would that men should do unto you, do ye even so unto them.

Section 89. Use of May and Have

- I. (a) We **may** play.
- (b) They **may** take their games with them.
- (c) The earth **may** fall into the sun.
- (d) He said that the earth **might** fall into the sun.
- (e) They **have** truth on their side.
- (f) Wickedness **has** to yield.
- (g) They **had** to hasten.

In (a), what is asserted, — permission or playing? Does “may” in (b) assert permission? Does “may” in (a) and (b) seem to you a full verb? What does it denote? When **may** or **might** denotes permission, its object, an infinitive, names that which is permitted.

In (c), does “may” assert the possibility of the earth falling? What is the object of “may” in (c)? Show that possibility is asserted by “might” in (d). Are they full verbs or auxiliaries?

In (e), (f), and (g), are the verbs full verbs?

May and **might** are auxiliary verbs in subjunctive verb-phrases when they denote a wish or a purpose. They are full attributive verbs when they denote permission or possibility. They are then completed by infinitives without the word *to*. (See Section 77.)

Have and **had** are often auxiliary verbs, making part of verb-phrases. They may also be full verbs denoting to hold in possession ; in this case, the object is usually a noun. Or they may be full verbs, denoting necessity. In this case, the object is an infinitive.

EXERCISE

II. Analyze the following sentences, and tell whether the verbs **may**, **might**, **have**, and **had** are full or auxiliary verbs.

1. Princes and lords **may** flourish or **may** fade.
2. **May** there be no ill-will between us.
3. I do entreat that we **may** sup together.
4. She was as fair as fair **might** be.
5. You **might** do it if you chose.
6. The lark **has** to sing; he **has** a joyful heart.
7. Where **has** he learned his simple melody?
8. The boy whistles that he **may** not be afraid.
9. I **have** seen more days than thou.
10. Many a word at random spoken
 May soothe, or wound, a heart that's broken.

Section 90. Use of **Can**, **Could**, **Must**, **Ought**, **Let**

- (a) Who **can** be president of the United States?
- (b) Aaron Burr **could** not succeed.
- (c) Whoever succeeds **must** work.
- (d) These things **ought** ye to have done.
- (e) **Let** us join in singing the national anthem.
- (f) **Let** him beware lest he fall.
- (g) **Let** me go a free man.

Study the uses of these common verbs as you have of those preceding, and determine whether they are full or auxiliary verbs. If full verbs, what is their object? What

difference do you notice about the object of "ought" in (d)? Sentences (e), (f), and (g) are imperative. What personal pronoun is always the subject of a verb in the imperative mode? Then if one wished to give a command to himself or to some third person, he must adopt the method in (e), (f), and (g). "Let" is in the imperative mode; its subject is "you" understood. What is to be "let," or allowed, in (e)? What, then, is the object of "Let"? (See Section 77.)

Can and **could** are attributive verbs denoting power or ability. They are completed by an infinitive without the word *to*. **Must** is a full attributive verb denoting duty or necessity. It is completed by an infinitive without the word *to*.

Ought is an attributive verb denoting duty or necessity. It is completed by an infinitive with the word *to*.

Let has an idiomatic use in our language. There is no imperative in the first and third persons. By the use of *let* and an infinitive, we have made a substitute for these omitted imperatives. (See Section 97.)

Composition

For the lesson in Composition, see page 242, Section 50.

Section 91. Tenses of these Verbs

I. Write out the conjugation of *will*; *shall*; *may*; *can*; *must*; and *ought*. How many forms has each? How many tenses?

(a) He *shall* be put to shame now.

(b) He *shall* be put to shame to-morrow.

- (c) He should be present now.
- (d) He should be present to-morrow.

In (a) and (b), what tense-form is used? What time is denoted in (a)? in (b)? In (c) and (d), what tense-form is used? May the verb "should" denote present time? past time? Is definite time denoted by "shall" and "should"?

Frame easy sentences using *will* and *would*. Question yourselves to learn whether these verbs denote definite time.

Do the same with *can*, *may*, *must*, *ought*, *could*, *would*, *might*.

Do the tenses of these common verbs denote as definite time as the tenses of other verbs?

The verbs *will*, *shall*, *would*, *should*, *can*, *could*, *must*, *ought*, when used as attributive verbs, have a few tense-forms, but these forms do not indicate definite notions of time. The present form denotes either present or future time; while the past form, as seen in *should*, *would*, *could*, and *might*, may denote present or future time.

In parsing these verbs, name the tense-form, and state the time which is denoted in the sentence.

EXERCISE

II. In Section 87, Exercise III, and in Section 88, Exercise II, parse the verbs and verb-phrases according to the models.

MODELS

(Section 87, sentence 1.) "Shall be" is a copulative verb-phrase. It is in the indicative mode, future tense, first person, singular number, agreeing with its subject "I."

(Section 87, sentence 2.) "Will" is a transitive verb. It is in the active voice, indicative mode, present tense,

denoting either present or future time, first person, singular number, agreeing with its subject "I."

(Section 88, sentence 1.) "Should" is a transitive verb. It is in the active voice, indicative mode, past tense, denoting present or future time, third person, singular number, agreeing with its subject "He."

Composition

For the lesson in Composition, see page 244, Section 51.

Section 92. Principal Parts of Verbs

The present infinitive, the past tense, and the past participle are called the principal parts of a verb. This is because with these three forms all the other forms of a verb may be made.

Write in three columns the principal parts of the following verbs: rain, separate, paint, accustom, collect, carry, compose, build.

Point out the ways in which the past indicative differs from the present infinitive. How does the past participle differ from the present infinitive? What letters are added to the present infinitive to form the past indicative and the past participle?

Write in columns the principal parts of the following verbs: know, ring, freeze, bite, spin, find, drink, write, beat.

Tell all the ways in which you have formed the past tense and past participle of these verbs.

Most verbs form their past tense and past participle by adding ed, d, or t to the present infinitive form, often making another syllable. Such verbs are called **regular verbs**.

There are a few verbs that are irregular in the formation of their parts. Below is a list of the common irregular verbs.

PRINCIPAL PARTS OF IRREGULAR VERBS

PRESENT INFINITIVE	PAST INDICATIVE	PAST PARTICIPLE
abide	abode	abode
be	was	been
bear	bore	borne
beat	beat	beaten
begin	began	begun
bid	bade	bade
bite	bit	bitten
blow	blew	blown
break	broke	broken
bring	brought	brought
build	built	built
burst	burst	burst
buy	bought	bought
catch	caught	caught
choose	chose	chosen
cling	clung	clung
come	came	come
cost	cost	cost
deal	dealt	dealt
do	did	done
draw	drew	drawn
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
find	found	found
fly	flew	flown
forsake	forsook	forsaken

PRESSENT INFINITIVE	PAST INDICATIVE	PAST PARTICIPLE
freeze	froze	frozen
get	got	got
give	gave	given
go	went	gone
grow	grew	grown
hide	hid	hidden
know	knew	known
lay	laid	laid
lead	led	led
leave	left	left
lie	lay	lain
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
seek	sought	sought
sell	sold	sold
set	set	set
shake	shook	shaken
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
spring	sprang	sprung
steal	stole	stolen
swear	swore	sworn
swim	swam	swum
swing	swung	swung
take	took	taken
teach	taught	taught
tear	tore	torn
throw	threw	thrown
wake	waked, woke	waked, woke

PRESENT INFINITIVE	PAST INDICATIVE	PAST PARTICIPLE
wear	wore	worn
wind	wound	wound
write	wrote	written

Section 93. Conjugation of the Verb Be

I. PRINCIPAL PARTS. Present, be; past, was; past participle, been.

INDICATIVE MODE

PRESENT TENSE

1. I am	We are
2. (Thou art)	You are
3. He is	They are

PAST TENSE

1. I was	We were
2. (Thou wast)	You were
3. He was	They were

FUTURE TENSE

1. I shall be	We shall be
2. (Thou wilt be)	You will be
3. He will be	They will be

PRESENT PERFECT TENSE

1. I have been	We have been
2. (Thou hast been)	You have been
3. He has been	They have been

PAST PERFECT TENSE

1. I had been	We had been
2. (Thou hadst been)	You had been
3. He had been	They had been

FUTURE PERFECT TENSE

1. I shall have been	We shall have been
2. (Thou wilt have been)	You will have been
3. He will have been	They will have been

SUBJUNCTIVE MODE

PRESENT TENSE

- | | |
|-------------------|--------------|
| 1. (If) I be | (If) we be |
| 2. ((If) thou be) | (If) you be |
| 3. (If) he be | (If) they be |

PAST TENSE

- 1 (If) I were
2. ((If) thou wert)
3. (If) he were

PRESENT PERFECT TENSE

- 1.
- 2.
3. (If) he have been

IMPERATIVE MODE

- 1
2. Be (thou) Be (ye)

PARTICIPLES

Present	being
Past	been
Perfect	having been

INFINITIVES

Present	(to) be, or being,
Perfect	(to) have been, or having been

EXERCISE

II. Give the verb **be** in the third person, singular, through all the modes and tenses. Do the same in the first person, plural.

The regular arrangement of the forms of a verb in one person and number through the different modes and tenses is called a **synopsis**.

Section 94. Conjugation of the Verb Hide

I. PRINCIPAL PARTS. Present, hide ; past, hid ; past participle, hidden.

ACTIVE VOICE. INDICATIVE MODE**PRESENT TENSE**

- | | |
|------------------|-----------|
| 1. I hide | We hide |
| 2. (Thou hidest) | You hide |
| 3. He hides | They hide |

PAST TENSE

- | | |
|-------------------|----------|
| 1. I hid | We hid |
| 2. (Thou hiddest) | You hid |
| 3. He hid | They hid |

FUTURE TENSE

- | | |
|---------------------|----------------|
| 1. I shall hide | We shall hide |
| 2. (Thou wilt hide) | You will hide |
| 3. He will hide | They will hide |

PRESENT PERFECT TENSE

- | | |
|-----------------------|------------------|
| 1. I have hidden | We have hidden |
| 2. (Thou hast hidden) | You have hidden |
| 3. He has hidden | They have hidden |

PAST PERFECT TENSE

- | | |
|------------------------|-----------------|
| 1. I had hidden | We had hidden |
| 2. (Thou hadst hidden) | You had hidden |
| 3. He had hidden | They had hidden |

FUTURE PERFECT TENSE

- | | |
|----------------------------|-----------------------|
| 1. I shall have hidden | We shall have hidden |
| 2. (Thou wilt have hidden) | You will have hidden |
| 3. He will have hidden | They will have hidden |

SUBJUNCTIVE MODE

PRESENT TENSE

- 1.
- 2.
3. (If) he hide

PRESENT PERFECT TENSE

- 1.
- 2.
3. (If) he have hidden

(For the subjunctive verb-phrases with **may** and **might**, **should** and **would**, see Sections 88 and 89.)

IMPERATIVE MODE

- 1.
2. Hide (thou) Hide (you or ye)
- 3.

PARTICIPLES

Present	hiding
Perfect	having hidden
Perfect Progressive	having been hiding

INFINITIVES

Present	(to) hide, or hiding
Present Progressive	(to) be hiding
Perfect	(to) have hidden, or having hid- den
Perfect Progressive	(to) have been hiding, or having been hiding

PASSIVE VOICE. INDICATIVE MODE

PRESENT TENSE

- | | |
|----------------------|-----------------|
| 1. I am hidden | We are hidden |
| 2. (Thou art hidden) | You are hidden |
| 3. He is hidden | They are hidden |

PAST TENSE

- | | |
|-----------------------|------------------|
| 1. I was hidden | We were hidden |
| 2. (Thou wert hidden) | You were hidden |
| 3. He was hidden | They were hidden |

FUTURE TENSE

- | | |
|--------------------------|---------------------|
| 1. I shall be hidden | We shall be hidden |
| 2. (Thou wilt be hidden) | You will be hidden |
| 3. He will be hidden | They will be hidden |

PRESENT PERFECT TENSE

- | | |
|----------------------------|-----------------------|
| 1. I have been hidden | We have been hidden |
| 2. (Thou hast been hidden) | You have been hidden |
| 3. He has been hidden | They have been hidden |

PAST PERFECT TENSE

- | | |
|-----------------------------|----------------------|
| 1. I had been hidden | We had been hidden |
| 2. (Thou hadst been hidden) | You had been hidden |
| 3. He had been hidden | They had been hidden |

FUTURE PERFECT TENSE

- | | |
|------------------------------------|----------------------------|
| 1. I shall have been hidden | We shall have been hidden |
| 2. (Thou wilt have been
hidden) | You will have been hidden |
| 3. He will have been hidden | They will have been hidden |

SUBJUNCTIVE MODE

PRESENT TENSE

- | | |
|--------------------------|---------------------|
| 1. (If) I be hidden | (If) we be hidden |
| 2. ((If) thou be hidden) | (If) you be hidden |
| 3. (If) he be hidden | (If) they be hidden |

PAST TENSE

- | |
|----------------------------|
| 1. (If) I were hidden |
| 2. ((If) thou wert hidden) |
| 3. (If) he were hidden |

PRESENT PERFECT TENSE

- 1.
- 2.
3. (If) he have been hidden

IMPERATIVE MODE

- 1.
2. Be (thou) hidden Be (ye) hidden
- 3.

PARTICIPLES

Present	being hidden
Past	hidden
Perfect	having been hidden

INFINITIVES

Present	(to) be hidden, or being hidden
Perfect	(to) have been hidden, or having been hidden

EXERCISE

II. Write the progressive conjugation of the verb hide in such tenses as it may be used.

Write a synopsis of the verb hide in the third person singular, indicative mode, both active and passive voices.

Composition

For the lesson in Composition, see page 245, Section 52.

Section 95. Constructions of Participles

- I. (a) Landing at Boston, let the traveler push northward and cross the River Saco.
- (b) Here were the Abenakis, found along the Kennebec and other rivers.

- (c) When the medicine-man had finished his wild song, the band of warriors departed.
- (d) The medicine-man **having finished** his wild song, the band of warriors departed.
- (e) **Considering** the facts, he received scant justice.
- (f) **Generally speaking**, we receive what we deserve.

Participles are verbal adjectives, and they have the most common constructions of adjectives, as modifiers of nouns and pronouns. These sentences show two new constructions.

Is the idea expressed in the phrase in (d) the same as that expressed by the clause in (c)? Is there a word to connect the phrase, "The medicine-man having finished his wild song," to the rest of the sentence? How, then, is the participial phrase used in (d)?

Does "considering" modify any word in (e)? Does "speaking" modify any word in (f)? Then, in what construction are these principles?

Participles are commonly used in the following constructions: —

1. as a direct modifier of a noun or pronoun;
2. with a noun or pronoun making an independent element of a sentence;
3. independently.

A noun or pronoun modified by a participle is often an absolute or independent member of a sentence; as in (d). The participle itself is in the ordinary construction (see 1 above). The noun or pronoun is in the nominative case; and for this reason the whole construction is often called the **nominative independent**, or **nominative absolute**. (This

construction of a noun should be added to the others in the nominative case given in Section 56.)

A participle without a noun or pronoun is sometimes used independently. It may then be modified as any other participle ; as in (e) and in (f).

EXERCISE

II. Select and classify the participles in the following sentences.

1. A penny saved is a penny earned.
2. The green valley, stretching far below, is white with blossoming cherry trees.
3. God is a shower to the heart burned up with grief.
4. They glided calmly down the tranquil stream, by islands choked with trees and matted with entangled vines.
5. Before them a wide and rapid current coursed athwart their way, by the foot of lofty heights wrapped thick in forests.
6. Having gained truth, keep truth.
7. Sooth'd with the sound, the king grew vain.
8. The road stretches away northward, keeping at some distance from the Tiber.
9. One feels the heart-throb of the brave knight who goes forth all harnessed in the early dawn, dreading the unknown and yet overflowing with joy, for he knows that the day will be consecrated to love and to the right.
10. So Francis went on his way, deeply inhaling the odors of spring, singing at the top of his voice one of those songs of French chivalry which he had learned in days gone by. Some ruffians, aroused by his voice, suddenly fell upon him. "Who are you?" they asked. "I am the herald of the great King," he answered; "but what is that to you?"

Composition

For the lesson in Composition, see page 248, Section 53.

Section 96. Infinitives in Prepositional Phrases

- I.** (a) The priests were engaged in singing vespers.
(b) Lincoln found many problems to solve.
(c) He studied to understand the difficulties.
(d) He was able to act wisely.
(e) What can they do but retreat?

"In singing vespers," sentence (a), is a prepositional phrase. (Section 26.) "In" is the preposition, and "singing," an infinitive, is the principal word of the phrase. What is the object of the infinitive?

In (b), what does the phrase "to solve" modify? Is the phrase "to solve" equivalent to the phrase "for solving"? What is "solving" in the latter phrase? "Solve" in the former has the same construction. It is a simple infinitive used as the principal word in a prepositional phrase.

In (c), what does the prepositional phrase "to understand" modify? What phrase can you substitute for this phrase, as you did in (b)? This phrase is an adverbial modifier expressing the purpose of the verb it modifies, "studied." This is the common way of expressing purpose in modern English. "He ran to catch the train"; "We worked to get it ready"; "He whistled to keep his courage up," — all these show examples of an infinitive used as the principal word of a prepositional phrase expressing purpose.

In (d), what does the phrase "to act" modify? What part of speech is "able"? What kind of phrase is "to act," then? What is the principal word of this phrase?

"But" with the meaning of "except" is a preposition. What, then, is "but retreat"? What is "retreat"?

From a study of the sentences above we learn that an infinitive may be the principal word in a prepositional phrase. Such a prepositional phrase may modify a noun, an adjective, or a verb.

When an infinitive is the principal word of a prepositional phrase, the word *to* has its ordinary use as a preposition. It is not the sign of an infinitive.

EXERCISE

II. Analyze the sentences according to the models already given. Be especially careful in watching for infinitives. Remember that they take the same complements as a verb, and that they may be modified by words or phrases the same as verbs.

1. It is impossible to think of a farmhouse without a boy in it.
2. I do not know why boys like to hunt and kill animals.
3. Some of the most delightful hours of my life have been spent in watching the hole of a big woodchuck.
4. Every boy desires to live by hunting and fishing.
5. The boys divided into two camps at school; one was "Indians," and the other was "regulars."
6. The "Indians" usually had the worst of it; they were not only killed by the "regulars," but they were whipped by the home-guard at night for staining themselves and their clothes with the elderberry.
7. To kill people with arrows is barbarous; to kill them with smooth-bores and flint lock muskets is semi-civilized; to kill them with breech-loading rifles is civilized.
8. Putnam had no difficulty in enlisting a company of young men for the war.

9. Giving them orders, he rode on without dismounting, and reached Boston the next morning.
10. To depart from evil is understanding.

EXERCISE

III. The following sentences contain participles and infinitives. Select them and tell their use in the sentences.

1. The miracle plays were written to teach the people the stories of the Bible.
2. The priests acted out the story of the building of the ark.
3. They drove about the city in great two-story wagons, stopping at certain places to act the play.
4. The actors did everything to make the plays real to the people.
5. In these plays, Satan wore a hideous suit of leather covered with black hair and feathers.
6. The silver, snarling trumpets began to chide.
7. Some chains we have no skill to break.
8. George III, by trying to curb the growing liberties of the American colonies, forfeited forever the brightest jewel in the British crown.
9. The first step to greatness is to be honest.
10. A great man, living to high ends, is the divinest thing on earth.
11. Winter lingering chills the lap of May.

Section 97. An Infinitive with a Subject

- (a) The bird sings.
- (b) The bird is singing.
- (c) I believe that the bird sings.
- (d) I have heard that the bird is singing.
- (e) I wish that the bird would sing.
- (f) I wish the bird to sing.

- (g) I expect the bird to be singing.
- (h) I hear the bird sing.
- (i) I hear the bird singing.
- (j) I thought the man to be honest.
- (k) I considered him honest.
- (l) That a man should die for his country is noble.
- (m) That a man should live for his country is nobler.
- (n) For a man to die for his country is noble.
- (o) For a man to live for his country is nobler.
- (p) It is noble for a man to die for his country.
- (q) It is a beautiful morning for a walk.
- (r) It is a beautiful morning for you to walk.
- (s) It is a beautiful morning for you to be walking.

What is the subject of (a)? of (b)? the predicate of each? What clause is the object complement in (c)? in (d)? What kind of verb is "wish" in (e)? What is its object? Of this noun-clause, what is the subject? the predicate? What is the object of "wish" in (f)? Does the relation between "bird" and "to sing" seem the same as that between the subject and predicate of the clause in (e)? Would it seem right to call "bird" the subject of the infinitive "to sing," in (f)? In (g), is "bird" the subject of the infinitive "to be singing"? In (h), what is the object complement of "hear"? How do you know that "sing" is not a verb in the third person, singular number? What word which you have usually seen before an infinitive is omitted before "sing" in (h)? What words are omitted from the infinitive in (i)? What is the object of "thought" in (j)? What is the subject of the infinitive "to be"? What is its attribute complement? In (k), what words have been omitted? Should they be supplied when you analyze the sentence?

What is the subject of (l)? of (m)? What words in the phrase in (n) correspond with the subject and predicate of

the noun clause of (l)? What is the use of "That" in (l) and (m)? "For" performs the same office in (n) and (o); what might you call "For" when used in this way? What is the real subject of (p)? What is the introductory subject? What use has "for" in this sentence? What part of speech is "for" in (q)? Is it the same in (r)? in (s)? What is the object of the preposition in (r)? in (s)?

Insert "he" or "him" in place of "bird" in (d) and (e). What case of the pronoun did you use? Now insert one of the same words in place of "bird" in (f), (g), (h), and (i). What case did you use? Use "him" or "he" in place of "man" in (n) and (o). What case do you find used always as subject of an infinitive?

The subject of an infinitive is in the objective case. For may have its true value as a preposition before an infinitive with its subject in the objective case.

Section 98. Constructions of Infinitives

- I. (a) To speak and to speak well are two things. (Section 4.)
- (b) Spending much is having little. (Sections 4 and 12.)
- (c) To have tried earnestly is success. (Section 4.)
- (d) To hear Webster was to be convinced. (Sections 4 and 12.)
- (e) The Indians learned to deceive. (Section 13.)
- (f) We taught the Indians to deceive. (Section 13.)
- (g) Longfellow loved doing little kindnesses. (Section 13.)
- (h) By making Lincoln president, the people showed their trust in plain common sense. (Section 26.)
- (i) Oh, see them run! (See Section 97.)

Give the five constructions of infinitives found in these sentences. If you are in doubt about any of them, the section numbers will help you.

The word *to* is usually what part of speech? Does it show any relation in any of these sentences? Does it connect? Does it name the action? Has it really any use in these sentences.

Infinitives are found in five constructions : —

1. as subject ; as, in (a), (b), (c), (d) ;
2. as attribute complement ; as, in (b), (d) ;
3. as object complement ; as, in (e), (f), (g) ;
4. as principal word in a prepositional phrase ;
as, in (h) ;
5. as part of a phrase, with the subject of the
infinitive in the objective case ;¹ as, in (i).

Because the word *to* is usually found with the infinitive, it has come to be called the sign of the infinitive. It is used when the infinitive is subject, attribute complement, or object complement. But it forms no part of the infinitive and in some constructions it is dropped. (See Section 77.)

Infinitives are used without the word *to* after : —

1. the verbs *dare*, *bid*, *need*, *make*, *let*, *can*, *may*,
must, *shall*, *will* ;
2. verbs denoting an action of the senses or of
the mind ; as, *hear* and *see*. After any of
these, the infinitive generally has a sub-
ject in the objective case ; as, *I hear the
bell ring* ; *I hear the bell ringing*.

¹ This construction should be included with those already given for the objective case, in Section 61.

EXERCISE

II. Write ten sentences, — two in which an infinitive is subject ; two in which an infinitive is object ; two in which an infinitive is attribute ; two in which an infinitive is the principal word in a phrase ; two in which an infinitive is a part of a phrase, with the subject of the infinitive in the objective case.

Composition

For the lesson in Composition, see page 250, Section 54.

Section 99. Parsing Verbs and Verbals

- I. To parse a verb or a verb-phrase, give : —
 1. its classification —
 - (a) copulative or attributive,
 - (b) transitive or intransitive,
 - (c) progressive or emphatic (if it be one of these phrases) ;
 2. its principal parts ;
 3. its voice ;
 4. its mode ;
 5. its tense (note under tense the time that is indicated by such verbs as can, should, might, etc.) ;
 6. its person and number ;
 7. its agreement, naming its subject.

MODEL. "God gives every bird its food, but he does not throw it into the nest."

"Gives" is a transitive, attributive verb. Its principal parts are give, gave, given. It is in the active voice, indica-

tive mode, present tense, third person, singular number, agreeing with its subject, "God."

"Does throw" is a transitive, attributive, emphatic verb-phrase. Its principal parts are throw, threw, thrown. It is in the active voice, indicative mode, present tense, third person, singular number, agreeing with its subject, "he."

"Should old acquaintance be forgot?"

"Should" is a transitive, attributive verb. Its principal parts are shall, should; it has no participle. It is in the active voice, indicative mode, past tense, denoting present or future time, third person, singular number, agreeing with its subject, "acquaintance."

"Be forgot" is a present, passive infinitive, from the transitive verb forget. It is used as the object complement of the verb "Should."

"If all the year were playing holidays,

To sport would be as tedious as to work."

"Were" is a copulative, intransitive verb. Its principal parts are be or am, was, been. It is in the subjunctive mode, past tense, denoting indefinite time, third person, singular number, agreeing with its subject, "year."

"Would be" is a copulative, intransitive verb-phrase. Its principal parts are be or am, was, been. It is in the subjunctive mode, past tense, denoting indefinite time, third person, singular number, agreeing with its subject, "to sport."

EXERCISE

II. Turn back to Sections 45 and 48, and parse the verbs in the exercises.

EXERCISE

III. Analyze the following sentences and parse the verbals.

To parse a verbal give : —

1. its classification — as present, past, or perfect ; active or passive ;
2. the classification of the verb from which it is derived — as copulative or attributive ; transitive or intransitive ;
3. its construction.

MODEL.

“T is an ill cure

For life's worst ills to have no time to feel them.”

“To have” is a present, active infinitive, from the transitive verb have. It is the real subject of the sentence.

“Feel” is a present, active infinitive, from the transitive verb feel. It is the principal word of a prepositional phrase.

1. Teach me to feel another's woe.
2. It is better to suffer wrong than to do it, and happier to be cheated sometimes than not to trust.
3. It needs brains to be a real fool.
4. So teach us to number our days that we may apply our hearts unto wisdom.
5. Genius can never despise labor.
6. All night long
He had lain wakeful, tossing on his bed.
7. Rustum had risen,
And stood erect, trembling with rage.
8. So did King Afrasiab bid me seek
Thy counsel, and to heed thee.
9. One of the best things in the world to be is a boy ; it requires no experience, though it needs some practice to be a good one. The disadvantage of the position is that it does not last long enough ; it is soon over ; just as you get used to being a boy, you have to be something else, with a good deal more work to do and not half so much fun.

10. She will hear the winds howling.
Will hear the waves roar.
11. I heard of his attempting to lift himself by his bootstraps.
12. How sharper than a serpent's tooth it is
To have a thankless child!

EXERCISE

IV. Analyze the sentences in paragraphs 2 and 3, on pages 250 and 251 ; parse all the nouns, pronouns, adjectives, verbs, and verbals.

Composition

For the lesson in Composition, see page 253, Section 55.

Section 100. Review

What is a copulative verb? Give five examples. Make a sentence containing an objective complement. Change this sentence to the passive voice. What is the subject of this sentence? the attribute? What joins them? Then, can a transitive verb ever be copulative? For what four purposes do verbs change their form? What are the modifications of a verb? Name and define the six tenses. How many subjunctive forms do we find? What mode has taken the place of the subjunctive? What one subjunctive form do we often hear? What is the difference between an infinitive and a participle? May an infinitive and a participle be spelled exactly alike? Illustrate. How, then, can you tell them apart? Can you think of any other words that are spelled alike, though they are not the same part of speech? What determines the name you will give to a word? Give

all the infinitives, both active and passive, of "play." Explain all about the use of the word "to" with infinitives. In what constructions are infinitives used? How do you know that the subject of an infinitive is in the objective case? You can prove it by a sentence. How many constructions are included in the objective case? Give a sentence containing a noun and a participle used independently. In what case is the noun? How many constructions are included in the nominative case? What forms of a verb are called the principal parts? Why are they called principal parts? What is an irregular verb? What is meant by the synopsis of a verb? Give the synopsis of the verb "hunt" in both active and passive, in the third person, singular number. Does it take longer to give the synopsis than the conjugation of a verb? Can the progressive conjugation ever be found in the passive voice? What is the difference between the progressive and the passive conjugation of a verb? What parts are the same? What parts are different? Give the progressive conjugation of the verb "dance." How do you form the emphatic verb-phrase? In what tenses is it used? Give the complete conjugation of the verb "strike."

Composition

For the lesson in Composition, see page 253, Section 56.

CHAPTER VI

ADVERBS, PREPOSITIONS, AND CONJUNCTIONS

Section 101. Adverbs

I. An adverb is a word that modifies the meaning of a verb, an adjective, or an adverb. (See Section 22.)

- (a) Just above the horizon hung a golden fleece.
- (b) Absence of occupation is not rest.
- (c) Surely goodness and mercy shall follow me all the days of my life.
- (d) Eyes are not so common as some people think, or poets would be more plentiful. (See Section 46.)

What does "Just" modify in (a)? "not" in (b)? "Surely" in (c)? "Not" and "Surely," by modifying asserting words, change the meaning of the whole sentences.

Adverbs generally modify words; but rarely one is found modifying a prepositional phrase, and it seems almost to modify the preposition itself; as, in (a).

The number of adverbs is very large. They are generally classified as:—

1. adverbs of time; as, now, never, then;
2. adverbs of place; as, here, everywhere, yonder;
3. adverbs of manner; as, well, harshly, wonderfully;
4. adverbs of degree; as, very, too, exceedingly;
5. adverbs of cause, or consequence; as, hence, therefore, so.

A few adverbs modify the copula idea of a verb, and through this the whole sentence. Their modification changes the mode, or manner, of the assertion. They are called **modal adverbs**. The commonest modal adverbs are certainly, surely, not, possibly, perhaps.

Yes and no are adverbs. These words take the place of whole sentences.

Some adverbs serve as connectives. They are called **conjunctive adverbs**. A few conjunctive adverbs, — as-as, so-as, the-the, — are found in pairs, and so are called **correlative conjunctive adverbs**. So, as a correlative, should be used only after a negative.

Adverbs may be used as the interrogative words of a sentence, in either direct or indirect questions. They are then called **interrogative adverbs**. (Section 50.)

Adverbs are usually single words; but sometimes we find idiomatic phrases which have an adverbial use, and are hard to separate. Some examples are: at all, in vain, for sure, of late.

Most adverbs of manner and a few others may be compared. The rules for their comparison are the same as the rules for the comparison of adjectives. (See Section 71.)

EXERCISE

II. Analyze the following sentences, and parse the adverbs.

MODEL. "Much," in sentence 7 below, is an adverb of degree. It is compared, — much, more, most. It is a modifier of "used."

"Just," in sentence (a), page 187, is an adverb of degree, modifying the phrase "above the horizon."

"Surely," in (c), is a modal adverb, modifying the verb "shall follow."

1. Scarcely was he at sea, when a storm scattered his vessels.
2. Here in the solitude he saw great meadows, where the moose with their young were grazing.
3. Experience keeps a dear school, but fools will learn in no other.
4. He is no wise man that will quit a certainty for an uncertainty.
5. Things always seem fairer when we look back at them.
6. The ancients were certainly more social than we, though that was natural enough when a good part of the world was still covered with forest. They huddled together in cities, as well for safety as to keep their minds warm.
7. Knowledge and timber should n't be much used till they are seasoned.
8. The world has a million roosts for a man, but only one nest.
9. One cannot burn his house down to warm the hands even of the fatherless and the widow.
10. The lawn beneath the trees is already a rich emerald, and large gold stars begin to spangle it.
11. The sun shone with mellow light across the rippling lake.
12. Before the "Wonder-Book" was in the printer's hands, Hawthorne's children could repeat the greater part of it by heart, from hearing it read so often.
13. California has been a land of promise in its time, like Palestine; but if the woods continue so

swiftly to perish, it may become, like Palestine, a land of desolation.

14. Nothing is more pleasant to the eye than green grass kept finely shorn.
15. Still the daylight kept flooding insensibly out of the east, which was soon to grow incandescent and cast up that red-hot cannon-ball, the rising sun.
16. He did not care a stalk of parsley if I wandered all night upon the hills. (See Section 30.)
17. One charm of Rome is that nobody has anything in particular to do; or, if he has, he can always stop doing it on the slightest pretext.
18. It is very common for people to say that they are disappointed in the first sight of St. Peter's; and one hears much the same about Niagara. I cannot help thinking that the fault is in themselves; and that if the church and the cataract were in the habit of giving away their thoughts, they might perhaps say of their visitors, "Well, if you are those Men of whom we have heard so much, we are a little disappointed, to tell the truth."

LOWELL.

19. I care not, Fortune, what you me deny:
 You cannot rob me of free Nature's grace,
 You cannot shut the windows of the sky
 Through which Aurora shows her brightening
 face.

THOMSON.

Composition

For the lesson in Composition, see page 254, Section 57.

Section 102. Prepositions

I. A preposition is a word that shows the relation between the principal word of a phrase and the word the phrase modifies. (See Section 26.)

- (a) Hail to the chief who in triumph advances!
- (b) Howe'er it be, it seems to me,
'T is only noble to be good.
- (c) To all, to each, a fair good-night,
And pleasing dreams, and slumbers light.
- (d) When I heard the song of the hermit thrush, I
thought I had never heard singing until then. (See
Section 53.)
- (e) The starry banner floats on high.
- (f) None knew her but to love her. (See Section 96.)
- (g) God never imposes a duty without giving the time to
do it. (See Section 96.)
- (h) No generous man strives to be seen in his giving.
- (i) The poor poet
Worships without reward, nor hopes to find
A heaven save in his worship.
- (j) We should never be grieved by what slanderers say.
- (k) Oh, she will sing the savageness out of a bear.

What part of speech is the principal word in these prepositional phrases? If you need help to answer this question, see the sections indicated. In (i), "save" means "except." What is the construction of the phrase "in his worship"? What is the preposition in (k)?

A preposition is usually a single word, but at times two or more words are combined to show relation. The ones most commonly seen are: out of, from out, on board of, on this side of, in front of, according to, for the sake of, as to, instead of, in spite of.

The principal term of a prepositional phrase may be: —

1. a noun; as, in (a) and (k);
2. a pronoun; as, in (b) and (c);
3. an infinitive; as, in (f), (g), and (h);

4. a phrase ; as, in (i) ;
5. a clause ; as, in (j).

The relations most often shown by prepositions are those of time and place. In, on, at, near, to, up, down, over, under, through, and a number of other prepositions usually show a place relation. After, before, during, at, in, until, and many others usually show a time relation.

Sometimes prepositions are followed by words that are usually classified as adjectives or adverbs, such as "then" in (d) and "high" in (e). In such cases it will be better to call the words nouns, as they name a time or place idea. (See Section 53.)

Besides these, there are others which show a variety of relations ; such as, by, of, for, with, against, through, from, since.

EXERCISE

II. Analyze the sentences, and parse the prepositions.

To parse a preposition, tell the words between which it shows the relation.

MODEL. "To" is a preposition showing the relation between the adjective "ready" and the infinitive "do."

1. You find people ready enough to do the Samaritan act without the oil and twopence.
2. The summer, after much preliminary sulking and blustering, seemed ready to begin.
3. The bee does not atone for its sting by its honey-making.
4. The morning breeze creeps up from the west.
5. The dark months wore slowly on.

6. His is the earliest mess of green peas; his all the mulberries I had fancied mine. He keeps a strict eye over one's fruit, and knows to a shade of purple when your grapes have cooked long enough in the sun.
7. A tiny speck very close to our vision may blot out the glory of the whole world.
8. It is not possible to make an omelet without breaking eggs.
9. A sapling pine he wrenched from out the ground.
10. The yellow violet's modest bell
Peeps from the last year's leaves below.
11. In the midst of this sublime and terrible storm, Dame Partington, who lived upon the beach, was seen at the door of her house with mop and patten, trundling her mop, squeezing out the seawater, and vigorously pushing away the Atlantic ocean. The Atlantic was aroused; Mrs. Partington's spirit was up. But I need not tell you that the contest was unequal; the Atlantic ocean beat Mrs. Partington.

Composition

For the lesson in Composition, see page 254, Section 58.

103. Conjunctions

A conjunction is a word that connects words, phrases, and clauses. (See Section 45.)

- (a) The fanning wind and purling stream continue her repose.
- (b) The waterfalls loud anthems raise,
By day and in their dreams.
- (c) A soft answer turneth away wrath; but grievous words stir up anger.

- (d) We cannot expect to be happy, if we do not lead pure and useful lives.
- (e) I know Sir John will go, though he were sure it would rain cats and dogs.
- (f) The warm breezes whispered such words of encouragement that the tender violet lifted its head from the mould.
- (g) Gather ye rosebuds while ye may.
- (h) Think not that thy word and thine alone must be right.
- (i) Either youth must learn economy, or old age must suffer want.
- (j) Neither good clothes nor great wealth admit to the best society.
- (k) I supposed you lived together upon your Spanish estates. I once thought I knew the way to mine.

What elements are connected by conjunctions in (a), (b), (c), and (i)? Are they of equal rank? A conjunction connecting elements of equal rank is called a **co-ordinating conjunction**.

What kind of sentences are (d), (e), (f), (g), and (h)? What do the conjunctions connect? Are the elements connected of equal rank? A conjunction connecting elements of unequal rank is called a **subordinating conjunction**.

A **co-ordinating conjunction** is one that joins parts of a sentence that are of equal rank.

A **subordinating conjunction** is one that joins a dependent clause to an independent clause.

The words introducing noun clauses are closely related to subordinating conjunctions. They do not, however, have any connective value, and are better called introductory words. The ones most often seen are that, whether, and if. (See Sections 47 and 50.)

A few groups of words are used as connectives.

The ones most often seen are as if, as though, as well as, so that, in order that, provided that, according as.

A few conjunctions are found used in pairs. These are called **correlative conjunctions**. The principal correlatives are either-or, neither-nor, both-and, not-but, whether-or.

A conjunction is often omitted when the relation between the parts of the sentence is perfectly clear without it. This is seen most frequently in the case of and and but, and of that introducing noun clauses.

After a conjunction of comparison (as or than), there is often an omission of a part of the dependent clause. The same thing occurs after as if or as though, when everything but the predicate attribute in the dependent clause is sometimes omitted. Example: The bird sang as if (he were) drunk with morning dew.

To parse a conjunction, give its classification, and the words or parts of sentences it connects.

Composition

For the lesson in Composition, see page 255, Section 59.

Section 104. General Review

Analyze the following sentences and parse all the words.

1. Joy is more divine than sorrow; for joy is bread and sorrow is medicine.
2. Men are made by nature unequal. It is vain, therefore, to treat them as if they were equal.
3. Dost thou love life? Then squander not time, for time is the stuff life is made of.

4. If you wish learning, you must work for it.
5. Thou shouldst not have been old till thou hadst been wise.
6. My tongue within my lips I rein;
For who talks much must talk in vain.
7. Never hold any one by the button or the hand in order to be heard out; for if people are unwilling to hear you, you had better hold your tongue than them.
8. By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis.
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the firs with cones upon them.
9. The voice and manner of speaking, too, are not to be neglected. Some people almost shut their mouths when they speak, and mutter so that they are not to be understood; others speak so fast, and sputter, that they are not to be understood either; some always speak as loud as if they were talking to deaf people; and others, so low that one cannot hear them. All these habits are awkward and disagreeable, and are to be avoided by attention; they are the distinguishing marks of the ordinary people who have had no care taken of their education.

CHESTERFIELD.

For further practice in analysis and parsing, use selections given in Chapter VII, and selections from readers.

Composition

For the lesson in Composition, see page 255, Section 60.

CHAPTER VII

LESSONS IN COMPOSITION

SECTION 1. LETTER-WRITING.

THE form of letter generally accepted as correct contains six parts : **heading, address, salutation, body of letter, complimentary close, and signature.** One of the ordinary forms is given below : —

(Heading.)
4 PARK STREET, BOSTON, MASS.,
March 17, 1874.

(Address.)
MR. JOHN G. WHITTIER,
Amesbury, Mass.

(Salutation.)
MY DEAR SIR :

(Body of Letter.)
(Complimentary close.)
Very truly yours,
(Signature.)
JAMES R. OSGOOD.

In business letters, and in most others, the heading should be placed and arranged as in the form above. In formal notes of invitation, acceptance, and regret, it is omitted altogether; and in other social notes the written address of the sender is sometimes omitted and the date written out in words just below the signature and at the left of the page.

The address should be written as in the form, but it is sometimes omitted in letters to relatives and intimate friends. In writing to a person, Mr., Master, Mrs., Miss, or other title should be properly used with the name in the address. In business letters to a firm or company, the firm or company name is often written without the prefix "Messrs."

Formal styles of salutation include Sir, Dear Sir, My

dear Sir, Dear Sirs, Gentlemen, Dear Madam, My dear Madam, Dear Mesdames, Dear Mr. —, My dear Mr. —, Dear Mrs. —, My dear Miss —, etc., etc. Custom sanctions the punctuation of the salutation with the colon, colon and dash, or comma and dash.

Forms of complimentary close include Yours truly, Yours very truly, Very truly yours, Yours sincerely, Yours cordially, etc., etc. These forms are often preceded by the words "I am" or "I remain" written on the preceding line at the end of the sentence that closes the body of the letter.

The address, the salutation, the complimentary close, and the signature, as well as the heading, are all omitted in formal notes of invitation, acceptance, and regret.

Write a letter to some author whose story or poems you have read.

Tell him that some one gave you a copy of his book, or a volume of his poems, as a present. Was it your father? your mother? some other relative? your teacher? or a friend? Was it a Christmas or a birthday present?

Tell him which poem in the volume, or what part of the story, you like best. Why?

Thank him for the pleasure the book has given you.

Remember all you have learned about letter-writing in your language study. Be sure to paragraph, capitalize, and punctuate correctly.

Read your letter in class.

IDIOMATIC SENTENCES FOR DRILL.

It does n't matter. It is n't true. There are three boys in the class. There are not three boys in the class. They

don't wish to be beaten. They are not of that kind. Is he ready? Is n't he ready? Are n't you ready? Does n't James get the answer? He does n't seem to. Is n't it strange? It is n't very hard. They are n't very hard.

SECTION 2. INFORMAL LETTERS.

Here is a letter which Phillips Brooks wrote to his little niece. Phillips Brooks was a loved and admired bishop of the Episcopal Church, a charming gentleman, and a lover of children. While traveling abroad, he wrote many letters to his nieces. There seem to have been three of them, Agnes, Gertrude, and "Toody," who must have been the baby.

VENICE, August 13, 1882.

DEAR GERTIE, —

When the little children in Venice want to take a bath, they just go down to the front steps of the house and jump off, and swim about in the street. Yesterday I saw a nurse standing on the front steps, holding one end of a string, and the other end was tied to a little fellow who was swimming up the street. When he went too far, the nurse pulled the string and got her baby home again. Then I met another youngster, swimming in the street, whose mother had tied him to a post at the side of the door, so that when he tried to swim away to see another boy, who was tied to another door-post up the street, he could n't, and they had to sing out to one another over the water.

Is not this a queer city? You are always in danger of running over some of the people and drowning them, for you go about in a boat instead of a carriage, and use an oar instead of a horse. But it is very pretty; and the people, especially the children, are very bright, and gay, and handsome. When you are sitting in your room at night, you hear some music under your window, and look out, and there is a boat with a man with a fiddle, and a

woman with a voice, and they are serenading you. To be sure, they want some money when they are done, for everybody begs here, but they do it very prettily, and are full of fun.

Tell Susie I did not see the queen this time. She was out of town. But ever so many noblemen and princes have sent to know how Toody was, and how she looked, and I have sent them all her love.

There must be lots of pleasant things to do at Andover, and I think you must have had a beautiful summer there. Pretty soon now, you will go back to Boston. Do go into my house when you get there, and see if the doll and her baby are well and happy (but do not carry them off); and make the music-box play a tune, and remember

Your affectionate uncle,

PHILLIPS.

What part of a formal letter has been omitted in this letter? Can you give a reason for including the address in all letters? If the envelope in which the letter was mailed had been incorrectly or illegibly addressed it would have gone to the Dead Letter Office, where it would have been opened. Could it have been forwarded from there to the person for whom it was intended?

Is the writer's full name signed to this letter? Why not?

Imagine that you are Gertie. Answer the delightful letter given above. Make up some good things to tell him about yourself and the other children, your work and play.

Read your letter in class.

SECTION 3. FRIENDLY LETTERS.

Write a letter to a school friend, or chum, who has gone to Quebec for the summer. Include in your letter one of the following incidents:¹ —

¹ In this and other exercises, when a choice of topics is suggested; each pupil should select one, or the teacher may assign each topic to certain members of the class.

- (a) Imagine that you have gone to the seashore or to a lake for the summer. While out boating one day, you were overtaken by a storm. The boat, which contained two boys and a girl, capsized. What happened? Tell all the details.
- (b) If you prefer, imagine that you saw the accident from the shore. Tell how it looked to you, and how you felt to see your friends struggling to save themselves.
- (c) While out driving, you were overtaken by a terrific thunder-storm. Tell of your experiences and describe the storm.

Read your letter in class.

In writing a friendly letter remember that : —

- 1. Friends are interested in you, and the smallest details that concern you are interesting;
- 2. The language you use should sound "just like you" in pleasant conversation;
- 3. With your most intimate friends you cannot afford to be less than courteous; this will guide you to the use of a dignified salutation and complimentary close;
- 4. Every letter should be properly paragraphed and punctuated correctly.

SECTION 4. TELEGRAM AND LETTER WRITING.

Imagine that you are away from home, and that your leg was broken in a runaway accident. You telegraphed to your father what you thought necessary and kept it within ten words. In the telegram you stated that a letter was following it. Your father telegraphed a reply.

Write both telegrams and the letter you wrote telling how the accident happened. Read them in class.

In writing telegrams, remember that it is not necessary to use complete sentences. A telegram must be brief because the cost of sending it depends upon the number of words in its body. A message of ten words is charged for at a certain fixed rate, and an additional charge is made for each word in excess of ten. No charge is made for the address and signature.

Make your telegrams say in the fewest possible words what you need to say.

SECTION 5. BUSINESS LETTERS.

Write, in letter form, an order for three articles of merchandise that you need, or would like to have. Address the order to some large dealer in your own city, or in the city nearest to you.

Suppose that when the goods arrive, one of the articles is not satisfactory. Write a letter stating that you have returned the article, and giving a definite reason for doing so.

Read your letters in class.

Remember that in a letter ordering goods : —

1. The description of the goods must be accurate, so that the dealer will know exactly what you wish;
2. The directions for shipping should be definite and complete;
3. If money to pay for the goods is inclosed, the amount should be named in the body of the letter;
4. Your name and address should be perfectly legible.

IDIOMATIC SENTENCES FOR DRILL.

I have six dollars; how many have you? Has he as many as I? She has n't asked to go. She has n't been asked to go. Have n't you been there? There have been four persons here. There has not been time. I have n't any paper. Are n't you ready yet? He is n't going at all.

SECTION 6. BUSINESS LETTERS AND ADVERTISEMENTS.

Imagine that you are running a business, — a store, a factory, a dressmaking establishment, or a restaurant. It has grown rapidly; you need help. Write a twenty-word advertisement for insertion in the newspaper, stating what you wish. Include in it a request that each applicant state his previous experience.

Write a letter applying for the position referred to in the advertisement.

Read your advertisement and your letter in class.

In writing advertisements, remember that it is not necessary to use complete sentences. Advertisements, like telegrams, should be brief because they are charged for according to the number of words they contain, or the space they occupy when printed.

Remember that your letter of application should be: —

1. short; for the hurried man of business has no time to waste;
2. frank; for the employer will wish to know your fitness for the position;
3. well expressed; for you will be judged by the letter;
4. in your best penmanship; for illegible or careless writing will be counted against you;
5. courteous, dignified, and complete as to its heading, address, salutation, and complimentary close.

SECTION 7. LETTERS OF APPLICATION AND RECOMMENDATION.

You have learned of a vacancy in a bank, in a corps of teachers, among the firemen on the nearest railway, or among the stenographers in a business office. You apply for the position by letter, inclos-

ing a letter of recommendation from the man that had employed you for the past three years.

Write both letters. Read them in class.

Remember what you have learned about writing letters of application. An employer will wish to know about your fitness for the position you desire; your education and training, your previous experience, and the wages for which you are willing to work. Such information should be given briefly and modestly.

A letter that recommends you for a position may be addressed to some one employer, or it may be without special address and intended for general use. Which of the two forms will you write? Remember that an employer is likely to give more weight to a recommendation which is addressed to him personally. What should a good recommendation say about the person recommended? Be sure that your letter says these things.

SECTION 8. LETTERS OF INTRODUCTION.

Write a letter to a friend in Boston, introducing a dear friend who is just going to that city to live. Make your letter so warm in its praise that your Boston friend will be delighted to do for his new acquaintance as much as he would do for you.

Write a letter introducing some one to a business acquaintance of yours. Assume that the person who is introduced desires some information, courtesy, or favor from your business friend. In your letter of introduction, name the information or favor that is desired, and say that if it is given, or granted, you will consider it a personal favor to you.

Write on a piece of paper the proper form of address on the envelope for each letter.

The body of a letter of introduction usually begins: "This letter will introduce to you Mr. —." It usually closes with a statement that any kindness, or courtesy, shown to the person introduced will be regarded as a kindness, or courtesy, to the writer. A letter of introduction is usually given to the person to be introduced and handed by him to the person to whom it is addressed.

The envelope that contains a letter of introduction is usually left unsealed as a matter of courtesy to the person who uses it. The words, "Introducing Mr. —," are written on the face of the envelope, below and at the left of the address. This enables the receiver of the letter to learn the name of the person who hands it to him, without waiting to open and read the letter.

**SECTION 9. WRITTEN STORY AND DESCRIPTION FROM
PICTURE STUDY.**

(a) On page 207 is a picture of an unpleasant situation. What had occurred in the afternoon to make it necessary to keep the boy in? Do you think the old master is cruel? Or is he just trying to look stern to frighten the lad? What did he do with the boy? Write the whole story as you imagine it happened.

(b) Write a description of the scene in the picture. It may help you to commence it something like this:—

I had been visiting at my uncle's; and when Charles and James were at school, I had no one to play with. One day I waited and waited for them to come from school, but they did not come. So, I made up my mind to go to meet them, expecting to find them somewhere playing. But . . .

IDIOMATIC SENTENCES FOR DRILL.

The concert began at eight o'clock. I have begun to study music. I gave my tickets to George. She laid her

hand on his shoulder. The vase lay on the floor broken. Lie on the couch and rest. We ran to the fire. Joe swam across the lake. The tardy bell has rung. Books have been laid away. The boys said you did it. James says he saw you.

SECTION 10. PUNCTUATION.

You have learned to use a period after a statement; a question mark after a question; and an exclamation mark after an exclamation. You probably find little trouble in using these marks of punctuation; the comma and the semicolon are not so easy to use correctly. One suggestion may be a help to you.

Commas are used to keep words together that belong together; and to separate words that belong apart. One can almost imagine these little marks of punctuation to be like pieces of string used to tie up small bundles of radishes or onions in the market. They hold together small groups of words that belong in a bundle; and at the same time they separate these groups from other groups with which they might become mixed. Here is a very simple sentence in which there are two groups of words which should be separated from each other, while the words of each group should be tied together. "The door stood ajar and the Prince went in." Insert a comma after "ajar," and observe how distinct it makes each unit in the sentence. Again, take this sentence: "There fast asleep were some soldiers with swords at their side." It contains two little groups of words that need to be separated from the rest of the sentence, while the words of each little group should be bound closer together. Notice how nicely this is done by the use of commas: "There, fast asleep, were some soldiers, with swords at their side."



KEPT IN

This theory of the use of commas may be stated as a general principle, or rule, as follows: **The words in a closely related group should be bound together, and separated from the rest of the sentence, by commas.** Nearly all the special rules for the use of commas are derived from this one rule.

Sometimes a sentence contains large or important groups of words; and these large groups may be made up of smaller groups that are separated from each other by commas. In such sentences, we use a semicolon to separate the large or important groups. The semicolon may be thought of as being a stronger comma, or "string." You will not need to use it very often. Here is a sentence in which the use of the semicolon is necessary to separate the two large groups of words: "He then gave her an account of the strange way in which he had come, and said that he would now mount his horse and go back to Persia; for his royal father must be in great pain, not knowing where his son might be." Notice that each of the two large groups of words is made up of two smaller groups separated by a comma.

On pages 259 and 260, you will find a list of rules for the use of punctuation marks and capital letters. Study those rules carefully. You will need to refer to them frequently while preparing the lessons that follow.

Give the rule for the use of each period and comma in the following paragraphs:—

The door stood ajar, and the Prince went in. He found himself in a hall lighted by a dim lamp. There, fast asleep, were some soldiers, with swords by their side. They were there to guard some one, and, as another door

stood open, the Prince passed through into the inner room. There he saw lying on a couch a most beautiful woman, asleep, and, about her, also asleep, were her maids.

The Prince knelt by the side of the couch and gazed at the fair creature. Then he gently twitched at her sleeve, and she awoke. Her eyes fell on the Prince kneeling there, but she showed no fear; for, as soon as her eyes opened, he said: —

SECTION 11. PUNCTUATION AND CAPITALIZATION.

The paragraphs that follow are printed without capital letters or punctuation marks. Copy them, using capital letters and punctuation marks as required by the rules on pages 259 and 260: —

beautiful princess i am the prince of persia i have come here by a very strange way and i ask you to protect me i do not know where i am but i know no harm can come to me when i see before me so fair a princess

you are in the kingdom of bengal she replied and i am the daughter of the king i am living in my own palace in the country you may be sure that no harm will come to you if you have come from persia you have come a long way and must be hungry and tired i am very curious to know how you came but first you shall have food and sleep

then the princess called her maids and they awoke and wondered much at what they saw at the command of the princess they led the prince into the hall where they gave him food and drink then they led him to a room where he could sleep and left him

SECTION 12. PUNCTUATION OF QUOTATIONS.

Copy and punctuate the paragraphs that follow. Recall all you have learned about the punctuation of quoted conversation, and consult the rules at the end of this book, if necessary. Notice that a new paragraph begins whenever the speaker changes.

Ma'am said the little boy what is it that sings
There is no singing said she
Yes cried the little fellow hear it Queek queek queek
queek

My friend and the woman both listened but they could hear nothing unless it was the song of the crickets frequent guests in bakers houses

It is a little bird said the dear little fellow or perhaps the bread sings when it bakes as apples do

No indeed little goosey said the bakers wife those are crickets that sing in the bakehouse because we are lighting the oven and they like to see the fire

Crickets said the child are they really crickets

Yes to be sure said she good-humoredly The childs face lighted up

Ma'am said he blushing at the boldness of his request I would like it very much if you would give me a cricket

A cricket said the bakers wife smiling what in the world would you do with a cricket my little friend I would gladly give you all there are in the house to get rid of them they run about so

O ma'am give me one only one if you please said the child clasping his little thin hands under the big loaf They say that crickets bring good luck into houses and perhaps if we had one at home mother who has so much trouble would n't cry any more

SECTION 13. COMPOSITION WRITING.

Begin where the conversation ends in Section 12, and go on with the story to the end, as you think it should be. The name of the story is, "The Crickets Brought Good Fortune." What kind of an ending will you have to the story?

Remember to inclose all quoted conversation in quotation marks. Be careful to use punctuation marks and capital letters as required by the rules you have learned.

SECTION 14. COMPOSITION WRITING.

Thou chief star!
Centre of many stars! which mak'st our earth
Endurable, and temperest the hues
And hearts of all who walk within thy rays!

BYRON.

Write about "The Sun," as you have learned about it in your study of geography. Arrange your thoughts under the three topics given below and so make three paragraphs. Study the suggestions under each topic, before you write.

1. The sun is the centre of the solar system.

What comprise the solar system? How far from the sun to the nearest planet? to the farthest? to the earth? To get a good idea of the distance from the sun to the earth, compute how long it would take a train running forty miles an hour to go to the sun.

2. The size of the sun.

Give its diameter; then, to get a good idea of how big it is, suppose the centre of the sun to be placed on the centre of the earth, would the surface of the sun be out as far as the moon is? Write out both the illustrations fully.

3. Uses of the sun.

Tell this by describing what would happen if the sun were taken away.

SECTION 15. PUNCTUATION.

The following paragraphs are printed without punctuation marks and without capital letters. Write them, with proper capitals and punctuation marks. Be sure that you indicate correctly the beginning and end of each sentence.

let us reflect for a moment upon the wonderful force

which the sun must send forth to bend out of their courses into circular orbits such a number of planets some of them more than a thousand times larger than the earth were a ship of war under full sail we can easily imagine what a force it would require to turn her from her course by a rope attached to her bow especially were it required that the force remain stationary and the ship be so held as to be made to go round the force as round a centre

somewhat similar to this but on a much grander scale is the action which is exerted on the earth in its journey round the sun by an invisible influence which is called gravitation the sun turns all the planets out of their course and bends them into a circular orbit round himself though they are all many million times more ponderous than the ship and are moving many thousand times more swiftly.

SECTION 16. STUDY OF POEM.

THE GIFT OF TRITEMIUS.

Tritemius of Herbipolis, one day,
While kneeling at the altar's foot to pray
Alone with God, as was his pious choice,
Heard from without a miserable voice,
A sound which seemed of all sad things to tell,
As of a lost soul crying out of hell.

Thereat the Abbot paused; the chain whereby
His thoughts went upward broken by that cry;
And, looking from the casement, saw below
A wretched woman, with gray hair a-flow,
And withered hands held up to him, who cried
For alms as one who might not be denied.

She cried, "For the dear love of Him who gave
His life for ours, my child from bondage save, —
My beautiful, brave first-born, chained with slaves
In the Moor's galley, where the sun-smit waves
Lap the white walls of Tunis!" — "What I can
I give," Tritemius said, "my prayers." — "O man

Of God!" she cried, for grief had made her bold,
"Mock me not thus; I ask not prayers, but gold.
Words will not serve me, alms alone suffice;
Even while I speak perchance my first-born dies."

"Woman!" Tritemius answered, "from our door
None go unfed, hence are we always poor;
A single soldo is our only store.
Thou hast our prayers; — what can we give thee more?"

"Give me," she said, "the silver candlesticks
On either side of the great crucifix.
God well may spare them on His errands sped,
Or He can give you golden ones instead."

Then spake Tritemius, "Even as thy word,
Woman, so be it! (Our most gracious Lord,
Who loveth mercy more than sacrifice,
Pardon me if a human soul I prize
Above the gifts upon his altar piled!)
Take what thou askest, and redeem thy child."

But his hand trembled as the holy alms
He placed within the beggar's eager palms;
And as she vanished down the linden shade,
He bowed his head and for forgiveness prayed.

So the day passed, and when the twilight came
He woke to find the chapel all aflame,
And, dumb with grateful wonder, to behold
Upon the altar candlesticks of gold!

JOHN GREENLEAF WHITTIER.

If Mr. Whittier had asked you to name the poem for him, what would you have called it? Why? If your father had given almost everything he had that you might be well and strong again, do you think that, if there were no other way, he would sell his home to release you from pain? Are there, then, many Tritemius's around us?

Select the words that you would not have used in telling this story to your mother. Are the words here

prettier than those you would have used? What passages do you like best in the poem?

Give the reasons for the marks of punctuation in the second stanza.

Memorize the poem.

SECTION 17. COMPOSITION WRITING.

How beautiful is night!
 A dewy freshness fills the silent air;
 No mist obscures; nor cloud, nor speck, nor stain,
 Breaks the serene of heaven.
 In full-orbed glory, yonder moon divine
 Rolls through the dark blue depths;
 Beneath her steady ray
 The desert circle spreads
 Like the round ocean, girdled with the sky.
 How beautiful is night!

SOUTHEY.

(a) THE MOON.

1. Describe a moonlight evening.

Begin the paragraph by telling where you were and why you noticed that particular evening. Then in the last sentence say something like this: "The glorious night made me think of the source of this beauty."

2. The size of the moon; and its distance from the earth.

Compare it with the earth as to size. How large does it look to you? How does its distance from the earth compare with the distance of the sun from the earth?

3. How the moon gives light.

Is it, like the sun, a self-shining body?

4. The uses of the moon to us.

(b) A VISIT TO THE MOON.

1. The Journey.

2. The Arrival.

How did you land? What kind of people were there to meet you? How did they greet you?

3. Visit to the Man in the Moon.
4. What terrible incident awakened you from your dream?

IDIOMATIC SENTENCES FOR DRILL.

The cars move slowly. Clara sings very sweetly. The lemonade seems sweet. Her dress fits nicely. It looks well on her. The chain looks nice. The bread tastes good. He swims well. The flowers look beautiful; they smell sweet.

SECTION 18. COMPOSITION WRITING.

And fast by, hanging in a golden chain,
This pendent world, in bigness as a star
Of smallest magnitude, close by the moon.

MILTON.

THE EARTH.

Write three paragraphs about the earth, using the following topics : —

1. The position of the earth in the solar system; its distance from the sun; its size.
2. Appearance of the earth from the moon.

Imagine that you live upon the moon, and that you have telescopes as powerful as those used on the earth. Could you tell water from land? Could you see the mountain ranges? What difference could you observe between the part near the equator and the part near the poles?

3. Imagine that you watch the earth as it turns halfway round, and describe what you see.

Suppose that your description begins either at New York, or at Tokio. Do not forget which way the earth turns. Describe only the important bodies of land and water that you could see from the moon with a large telescope, giving their position, shape, and relative size.

SECTION 19. COMPOSITION WRITING.

(a) If you have read Dickens's "A Christmas Carol," you know the character of Scrooge. Imagine that you and your mother were lost one March day in a London fog. Seeing a dim light in an office, you stepped in to inquire your way back to your home. You found that the office was Scrooge's. Write the story of your imaginary adventure, including the conversation you had with Scrooge.

Be very careful about the paragraphs and the punctuation marks.

(b) Possibly you have heard or read of some man that reminds you of Scrooge, — only not so stingy and mean. Write some true or imagined story about him.

SECTION 20. STUDY OF POEM.

JUNE.¹

And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays;
Whether we look or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And groping blindly above it for light,
Climbs to a soul in grass and flowers;
The flush of life may well be seen
Thrilling back over hills and valleys;
The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf nor a blade too mean
To be some happy creature's palace;
The little bird sits at his door in the sun,
Atilt like a blossom among the leaves,

¹ From *The Vision of Sir Launfal*.

And lets his illumined being o'errun

With the deluge of summer it receives;
His mate feels the eggs beneath her wings,
And the heart in her dumb breast flutters and sings;
He sings to the wide world, and she to her nest, —
In the nice ear of Nature which song is the best?

Now is the high-tide of the year,

And whatever of life hath ebbd away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay;
Now the heart is so full that a drop overfills it,
We are happy now because God wills it;
No matter how barren the past may have been,
'T is enough for us now that the leaves are green;
We sit in the warm shade and feel right well
How the sap creeps up and the blossoms swell;
We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing;
The breeze comes whispering in our ear,
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by;
And if the breeze kept the good news back,
For other couriers we should not lack;
We could guess it all by yon heifer's lowing, —
And hark! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing!

JAMES RUSSELL LOWELL.

What lines in the poem seem to you especially beautiful? Did you find ten words that seemed to go straight to the mark? What are they? Remember that if they were good words for Lowell to use, they are good for you to add to your vocabulary. Use them in the next lesson.

By the way this is written, do you know whether Lowell loved out-of-doors? Do you think he learned about these things when a boy? or did he wait until he

was a man to find them out? Pick out the beautiful things we can see in the spring. He says, "We may shut our eyes, but we cannot help knowing" some things. What are they? What lines tell you that Lowell almost thought that flowers had souls just like people? Here is a stanza from another poem by Lowell:—

Violet! sweet violet!
Thine eyes are full of tears;
Are they wet
Even yet
With the thought of other years?
Or with gladness are they full,
For the night so beautiful,
And longing for those far-off spheres?

Memorize the description of June in Lowell's "The Vision of Sir Launfal," as given above.

SECTION 21. COMPOSITION WRITING.

(a) What month in the year do you like best? Write a short description of it. Tell about the weather and other things that make the month delightful to you. Tell what you can see and hear and do at that time of the year.

(b) Write a description of your favorite flower. Do not give too many details about how the flower looks; but try to make the reader feel as much love for the flower as you do. Before you write, read Bryant's "To the Fringed Gentian," Wordsworth's "The Daffodils," and any other poems you know that tell about a flower.

(c) Write about your dog, cat, canary, rabbit, squirrel, — the pet you have liked most.

SECTION 22. PARAGRAPHING AND PUNCTUATION.

Write the fable that follows, paragraphing and punctuating it correctly. Remember that a new

paragraph should begin whenever the speaker changes in a conversation.

An ox grazing in a meadow chanced to set his foot on a young frog and crushed him to death. His brothers and sisters who were playing near at once ran to tell their mother what had happened. The monster that did it, mother was such a size said they. The mother who was a vain old thing thought that she could easily make herself as large. Was it as big as this she asked blowing and puffing herself out. Oh mother much bigger than that replied the young frogs. As this then cried she puffing and blowing again with all her might. Nay mother said they if you were to try till you burst yourself you would never be so big. The silly old frog tried to puff herself out still more and burst herself indeed.

Add a short paragraph telling what this fable teaches.

SECTION 23. COMPOSITION WRITING.

If you do not know the characters of Scrooge and Sir Launfal, ask your teacher or some one else to read to you extracts from Dickens's "A Christmas Carol" and Lowell's "Vision of Sir Launfal," telling how Sir Launfal treated the leper who met him at the castle gate, and how Scrooge refused to give anything to the poor when the gentlemen called on him just before Christmas.

Why did Scrooge refuse to help the poor? Was it really generous of Sir Launfal to fling a coin to the leper as he passed him by? Did he show the same spirit shown by Scrooge? Which of the two do you like less? What had Sir Launfal vowed to do when he became a knight?

(a) Write a brief comparison of Scrooge and Sir Launfal.

(b) Write briefly on this topic: The poor man often is more generous than the rich man, although he may not give so much.

(c) Write a short story telling of some generous act done by a poor person.

SECTION 24. COMPOSITION WRITING.

Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain-tops.

SHAKESPEARE.

(a) Write three paragraphs on the subject, Day and Night.

1. The Causes of Day and Night.
2. Changes in the Length of the Day.
3. The Use of the Change from Day to Night.
Why not all day, or all night?

(b) Imagine that you have visited Norway and write a letter to some friend, telling about the mid-night sun.

(c) Write about some game that you can play best just as it is growing dark.

SECTION 25. COMPOSITION WRITING.

How beautiful is the rain!
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!

LONGFELLOW.

(a) Write three paragraphs on the subject, Rain.

1. How are clouds formed? Illustrate by the steam from boiling water.
2. Why does it rain? Illustrate by a sponge.
3. Uses of rain. Give three uses in this paragraph.

(b) Write upon this topic: I remember so well the joy of being allowed to play barefoot in the road after a heavy shower.

From the neighboring school
Come the boys,
With more than wonted noise
And commotion;
And down the wet streets
Sail their mimic fleets,
Till the treacherous pool
Ingulfs them in its whirling
And turbulent ocean.

LONGFELLOW.

(c) Write of the pleasure you once had one June afternoon watching the shadows of the clouds chase one another across the hillside.

SECTION 26. USE OF COMPOUND SENTENCES.

Read the fable that follows. Notice that all the sentences are short and simple. Observe that the constant use of short sentences becomes monotonous and separates ideas that are closely related.

Jupiter made Man. He gave him two wallets. One of the wallets was to hold his neighbor's faults. The other was to hold his own faults. Jupiter threw them over the Man's shoulder. One hung in front. The other hung behind.

The Man kept the one in front for his neighbor's faults. He kept the one behind for his own faults. The first was always right under his nose. It took some pains to see the other. The first was full to bursting. The other hung flat and useless at his back.

Re-write the fable, combining two or more of the sentences in one, wherever you think it will improve the composition to do so. In combining the sentences, use introductory and connecting words whenever they are required to express the thought fully, or to make the sentences read smoothly.

Add a short paragraph telling what you think the fable teaches.

IDIOMATIC SENTENCES FOR DRILL.

May I go to the store? You may at recess. I did my work before I came to school. Mary swung higher than you. Let go of the rope, please. The poor boy lay helpless by the roadside. Her fingers were frozen. Set the kettle over the blaze. She sat on the piazza. He came into the office yesterday. Who taught you how to play tennis? Our doorbell does n't ring.

SECTION 27. ARRANGEMENT OF SENTENCES, PARAGRAPHING, PUNCTUATION, AND COMPOSITION WRITING.

As soon as the sea had washed by, all hands sprang up out of the forecastle to see what had become of the ship. When a few moments had passed, the cook and old Bill crawled out from under the galley. If the galley had not rested against the bulwarks, it would have broken some of their bones. When the water had run off, we picked the sheep up, and put them in the long-boat. But if the ship had not had uncommonly high bulwarks and rail, everything must have been washed overboard, not excepting old Bill and the cook.

The paragraph just above is not good, because each sentence begins with a dependent clause. It is given below with only two sentences changed; but how much better it is! In your own composition writing, seek for variety in the form and length of sentences. Do not have them all just alike.

As soon as the sea had washed by, all hands sprang out of the forecastle to see what had become of the ship; and in a few moments the cook and old Bill crawled out from under the galley. Fortunately, it rested against the bulwarks, or it would have broken some of their bones.

When the water ran off, we picked the sheep up and put them in the long-boat; but had not our ship had uncommonly high bulwarks and rail, everything must have been washed overboard, not excepting old Bill and the cook.

In the first paragraph below, the last two sentences are as written by the author, Kenneth Grahame. Re-write the other sentences, to be as you think the author wrote them. Separate into proper paragraphs the sentences of the group that follows the first paragraph, and punctuate them correctly.

After I had been engaged in chasing Farmer Larkin's calves — his special pride — round the field, just to show him we had n't forgotten him, I was returning through the kitchen garden with a conscience at peace with all men. When I happened upon Edward, he was grubbing for worms. When Edward put the worms into his hat, we strolled along together, discussing high matters of state. As we reached the tool-shed, strange noises arrested our steps. When we looked in, we perceived Harold, alone, rapt, absorbed, immersed in the special game of the moment. He was squatting in an old pig-trough that had been brought in to be tinkered; and as he rhapsodized, anon he waved a shovel over his head, anon dug it into the ground with the action of those who would urge Canadian canoes. Edward strode in upon him.

What rot are you playing at now he demanded sternly Harold flushed up but stuck to his pig-trough like a man I m Jason he replied defiantly and this is the argo The other fellows are here too only you can t see them and we re going through the Hellespont so don t come bothering round and once more he plied the wine-dark sea Edward kicked the pig-trough contemptuously Pretty sort of argo you ve got said he Harold began to get annoyed I can t help it he replied it s the best sort of argo I can manage and it s all right if you pretend enough but you never pretend one bit Edward reflected Look here he said presently why should n t we get hold of Farmer

Larkin's boat and go away up the river in a real argo and look for Medea and the golden fleece and everything And I'll tell you what I don't mind your being Jason as you thought of it first.

Finish the story. Did the boys ask to go? Did they go? Did they ask Farmer Larkin for his boat? Did anything happen? Did the folks at home find it out?

SECTION 28. COMPOSITION WRITING.

True worth is in *being*, not *seeming*, —
In doing each day that goes by
Some little good — not in the dreaming
Of great things to do by and by.

ALICE CARY.

Think of Sir Launfal again. Where was he when he helped the poor beggar, — abroad in a far land or at home? Was it a great deed that gave him the sight of the holy grail? And did Scrooge have to go far to find some one to help?

Write a paragraph upon this topic: —

The greatest joy and blessing comes from doing some little kindness at home.

Or, write a story that illustrates it.

SECTION 29. COMPOSITION WRITING.

A little stream came tumbling from the height,
And struggling into ocean as it might.
Its bounding crystal frolick'd in the ray,
And gushed from cliff to crag with saltless spray.

BYRON.

(a) Suppose a drop of water had traveled from its clear spring to the distant ocean, and had told you what it saw on this long journey. Write the story as you imagine it was told to you. Use as a title, "The Story of a Drop of Water."

(b) Write upon the subject, "The Blessings of Rivers."

1. Transportation.
2. Power.
3. Irrigation.
4. Beauty and pleasure.

"The river knows the way to the sea;
Without a pilot it runs and falls,
Blessing all lands with its charity."

SECTION 30. STUDY OF POEM AND COMPOSITION
WRITING.

GOD BLESS US EVERY ONE.¹

"God bless us every one!" prayed Tiny Tim,
Crippled, and dwarfed of body, yet so tall
Of soul, we tiptoe earth to look on him,
High towering over all.

He loved the loveless world, nor dreamed indeed
That it, at best, could give to him, the while,
But pitying glances, when his only need
Was but a cheery smile.

And thus he prayed, "God bless us every one!" —
Enfolding all the creeds within the span
Of his child-heart; and so, despising none,
Was nearer saint than man.

I like to fancy God, in Paradise,
Lifting a finger o'er the rhythmic swing
Of chiming harp and song, with eager eyes
Turned earthward, listening —

The Anthem stilled — the Angels leaning there
Above the golden walls — the morning sun
Of Christmas bursting flower-like with the prayer,
"God bless us every one!"

JAMES WHITCOMB RILEY.

¹ From *A Book of Joyous Children*, by J. W. Riley. Copyright, 1902, and published by Chas. Scribner's Sons.

In "A Christmas Carol," did Tiny Tim do anything that made his brothers and sisters love him? Do you think it was just because he was a cripple that they loved him? Is it possible that his cruel suffering helped to make him sweet and lovable?

(a) Write a short essay on this topic: —

It has done me good to read "A Christmas Carol."

Think how many things you have learned from the selection, and make as many paragraphs as you have divisions you wish to talk about.

(b) Or upon this topic: —

How much sweeter life would be if we had the spirit of Tiny Tim!

(c) Or this: —

How I wish I could write a story like "A Christmas Carol"! I would . . .

SECTION 31. STUDY OF PARAGRAPHS.

Just below are the first sentences of two selected paragraphs. Read them thoughtfully.

1. It is the Indian summer.
2. In fact, the cow is the true pathfinder and pathmaker.

As you studied each sentence, did you think what the rest of the paragraph might be? At what time of the year does "Indian summer" come? What sights and sounds do thoughts of it bring to your mind? Can you give any reasons why the cow should be called "the true pathfinder and pathmaker"? Discuss the two sentences in class, and tell all that they suggest to you.

In some of the preceding lessons, a single sentence has been given you to write upon. Each of those sentences contained the topic, or main thought, of the paragraph you wrote. So each of the two sen-

tences above contains, or expresses, the main thought of the paragraph to which it belongs. Such a sentence is called the topic sentence of its paragraph.

Read and study the two paragraphs that follow. Ask yourself what each sentence tells about. Does it add something to the thought expressed by the topic sentence? Are there any sentences that could be cut out because they do not tell something about the topic of the paragraph?

1. It is the Indian summer. The rising sun blazes through the misty air like a conflagration. A yellowish, smoky haze fills the atmosphere,

And a filmy mist
Lies like a silver lining on the sky.

The wind is soft and low. It wafts to us the odor of forest leaves, that hang wilted on the dripping branches, or drop into the stream. Their gorgeous tints are gone, as if the autumnal rains had washed them out. Orange, yellow, and scarlet, all are changed to one melancholy russet hue. The birds, too, have taken wing, and have left their roofless dwellings. Not the whistle of a robin, not the twitter of an eaves-dropping swallow, not the carol of one sweet, familiar voice. All gone. Only the dismal cawing of a crow, as he sits and curses that the harvest is over; or the chit-chat of an idle squirrel, the noisy denizen of a hollow tree, the mendicant friar of a large parish, the absolute monarch of a dozen acorns. LONGFELLOW.

2. In fact, the cow is the true pathfinder and path-maker. She has the easy and deliberate movement that insures an easy and a safe way. Follow her trail through the woods, and you have the best, if not the shortest course. How she beats down the brush and briars and wears away even the roots of the trees! A herd of cows left to themselves fall naturally into single file, and a hundred or more of hoofs are not long in smoothing and compacting almost any surface. BURROUGHS.

Look in your reading-book or history, and count the lines in each paragraph of some one prose selection or lesson. About how many words are there in a line? About how many words do the paragraphs average? How many words in the longest paragraph? in the shortest? What conclusions do you draw about the length of paragraphs?

Look at the paragraphs in some story you have read in school. Can you find a topic sentence in each of these paragraphs which narrates, or tells a story? Does each paragraph treat of just one part of the story? What about the length of these paragraphs?

The results of your study may be summed up in the directions, or principles, that follow. Study them carefully; they will help you to write good paragraphs.

1. Put into each paragraph the thoughts you have about the topic of the paragraph.
2. Keep out of a paragraph all thoughts that do not directly discuss the topic of the paragraph.
3. Make a paragraph as long as it needs to be to tell what you wish to say about the topic, whether it be twenty words or five hundred.
4. At or near the beginning of most paragraphs that explain or describe, and of some that narrate, there should be a topic sentence.
5. Think out how many topics you will divide your subject into. Make as many paragraphs as there are topics in your outline.
6. Always use an outline when you write more than one paragraph.

SECTION 32. PARAGRAPH WRITING.

Write a paragraph of about seventy-five words using one of the following sentences as a topic sentence.

- (a) It must have taken great courage to sail west into an unknown sea, as Columbus did.
- (b) I have always thought that spring (or summer, or autumn, or winter) is the most delightful time of year. (Tell why.)
- (c) If a man wishes to influence young people, he must practice what he preaches.
- (d) The men who are doing the world's work today—our best judges, our engineers, our managers of great enterprises, indeed the first men in all lines of action—have, as a rule, come from the farm. (Go on and tell why this is so.)

IDOMATIC SENTENCES FOR DRILL.

It was I who spoke. Jane and I are going to the Fair. I wish I were he. We girls will decorate the room. May George and I take the book? Loan it to George and me. That is he, is n't it? Let Ruth and me play. Between you and me, we shall do it. It was impossible for James and me to work it. It is she; he does n't see her. It is such as they who succeed. There shall be no dispute between you and me. It is he who sits between you and me.

SECTION 33. PARAGRAPH WRITING.

Write a paragraph on one of the following topic sentences. Remember that sentences should not all be formed alike; nor should they be of the same length.

- (a) It seems to me that the Indians have not always been treated fairly by our government.
- (b) I intend to learn to do something, so that if it should be necessary, I can earn my own living.
- (c) Football is a good game. (It teaches . . . etc.)
- (d) Cooking schools have proved their great value. (Why?)

SECTION 34. STUDY OF POEM.

COLUMBUS.

St. Stephen's cloistered hall was proud
 In learning's pomp that day,
 For there a robed and stately crowd
 Pressed on in long array.
 A mariner with simple chart
 Confronts that conclave high,
 While strong ambition stirs his heart,
 And burning thoughts of wonder part
 From lip and sparkling eye.

.

Courage, thou Genoese! Old Time
 Thy splendid dream shall crown;
 Yon Western hemisphere sublime,
 Where unshorn forests frown,
 The awful Andes' cloud-wrapt brow,
 The Indian hunter's bow,
 Bold streams untamed by helm or prow,
 And rocks of gold and diamonds, thou
 To thankless Spain shalt show.

Courage, World-finder! Thou hast need!
 In Fate's unfolding scroll,
 Dark woes and ingrate wrongs I read,
 That wrack the noble soul.
 On! on! Creation's secrets probe,
 Then drink thy cup of scorn,
 And wrapt in fallen Cæsar's robe,
 Sleep like that master of the globe,
 All glorious, — yet forlorn.

LYDIA HUNTLEY SIGOURNEY.

Memorize this poem, and read or recite the poem
 on Columbus by Joaquin Miller.¹

¹ This poem is printed in Book I of the *Webster-Cooley Two-Book Course in Language, Grammar, and Composition*. It is also printed in many collections of songs and patriotic poems.

SECTION 35. ESSAY WRITING.

Write an essay of not less than five paragraphs, using the subject and outline here given. Before you write, review all you have learned about Columbus in your study of history.

COLUMBUS.

1. The difficulty he met in getting help to carry out his plans.

Why did he have trouble? Would he today under like conditions?

2. Preparations for the first voyage.
3. The first voyage. Its discouragements, dangers, and results.
4. His other voyages and discoveries.
5. The reward he received for his great work.

Did he receive the recognition and reward which he had earned? Why not? What were the circumstances of his later life, and of his death?

SECTION 36. PARAGRAPH ARRANGEMENT AND PUNCTUATION. PARAGRAPH WRITING.

Divide the following selection into paragraphs, and punctuate it correctly. Remember that:—

1. a paragraph is composed of the thoughts about one topic;
2. paragraphs are not all of the same length;
3. in conversation, a new paragraph begins when the speaker changes.

THE MICE IN COUNCIL.

A certain cat that lived in a large country-house was so vigilant and active that the mice finding their numbers grievously thinned held a council with closed doors to consider what they had best do. Many plans had been started and dismissed when a young mouse rising and catching the eye of the president said that he had a proposal to

make that he was sure must meet with the approval of all. If said he the cat wore around her neck a little bell every step she took would make it tinkle then ever forewarned of her approach we should have time to reach our holes. By this simple means we should live in safety and defy her power. The speaker resumed his seat with a complacent air and a murmur of applause arose from the audience. An old gray mouse with a merry twinkle in his eye now got up and said that the plan of the last speaker was an admirable one but he feared it had one drawback. My young friend has not told us said he who is to put the bell on the cat.

Write a paragraph on one of the topic sentences that follow:—

- (a) It is easy to think about doing brave deeds, but it is not so easy to do them.
- (b) I never read the story of Columbus without saying to myself: I'll never give up!
- (c) Wise men may sneer and fools may laugh: but whoever discovers new worlds must sail the unknown seas.
- (d) The life of every man who has attained an honorable position in the world has in it a lesson for each of us.

SECTION 37. ESSAY WRITING.

Write an essay of five paragraphs on the subject, "Our Pioneers." For the first paragraph, write the one given just below. Follow the outline, or suggestions, for the other paragraphs.

- (a) 1. During the sixteenth and seventeenth centuries, many brave men sailed away toward the setting sun. Some wished to serve their king, and gain new possessions for the crown; others fled from religious persecution; others sought gold or immortal youth; while still others sailed away just for the love of adventure. Whatever their reasons may have been, these daring adventurers tried

the fortunes of unknown seas and brought to light a New World.

2. Who established colonial rights for their kings ?
(Write a short paragraph about them.)
3. Who sought freedom of religion ?
4. Who searched for the fountain of youth, and who for gold ?
5. Who sailed away just for the sport of it, — were almost pirates ?

Or write on one of the following subjects, preparing your own outline: —

- (b) Baby's Trip of Discovery.
- (c) A Visit to a Haunted House.

SECTION 38. LETTER-WRITING.

Read or recall Mrs. Hemans's poem, "The Landing of the Pilgrims." Select from it twenty words that are especially descriptive of this New World, and use them in writing letters as directed below.

(a) Imagine that you are living in colonial times, and had come over in the Mayflower when you were twelve years old. Write a letter to your cousin back in Old England, telling him of this wonderful new country, — of its dangers, and the pleasures of the great freedom you enjoy.

(b) Imagine you are living in Virginia in the early years of its history, and that you are a relative of Captain John Smith. Write to a friend of the adventure which ended in Smith's rescue by Pocahontas.

Remember: —

1. the correct way to begin a letter;
2. that the body of your letter should not be stiff and formal;

3. that there should be paragraphs in the letter;
4. that a letter should be carefully punctuated.

SECTION 39. CLASS DEBATE.

Prepare for a debate, or discussion, in class, of the topic given below. Review what you have read in your history about life in the two colonies, then decide which side of the question you will take, and prepare an outline for your discussion. It will be well to have the outline made up of the topic sentences which state definitely the reasons for your taking that side in the debate.

Resolved: That life in the Jamestown colony was preferable to life in the Plymouth colony.

SECTION 40. COMPOSITION WRITING.

(a) Write three paragraphs on this topic, taking either side : —

Lord Baltimore deserves more commendation than William Penn for the wisdom and justice of his administration.

(b) Write two paragraphs on the following topic, giving the reasons for the statement : —

The policy of France in urging the Indians to fight the English was unworthy any great nation.

(c) Possibly no event of American history thrills a youth more than the capture of Quebec by Wolfe. Write of it in six paragraphs, using the following outline : —

1. The Campaign and the Arrival at Quebec.
2. The Location of the City and the Difficulty of Approach.
3. The Long Delay. Preparations, and Night Ascent.

4. Morning in the French Camp.
5. The Battle.
6. The Death of Wolfe.

SECTION 41. COMPOSITION WRITING.

(a) Write about "Our Tennis-Court," in four paragraphs.

1. Laying Out the Court.

Give the dimensions so carefully that any one reading your essay can go ahead and lay out one himself.

2. The Making of the Court.
3. The Appearance of the Finished Court.
4. The Pleasure We Have in Playing the Game.

(b) Treat in the same way any other sport that needs to be played on grounds prepared for it; as, football, baseball, croquet.

IDIOMATIC SENTENCES FOR DRILL.

We are older than he. Whom are you speaking of? To whom shall I give this paper? It was some one else that lost her ring. Anybody can come with his brother. Neither of the boys did his best. There were three eggs in the nest. Any one may have his paper if he will ask. Either of the girls drives well. Everybody wishes his children to be honored.

SECTION 42. STUDY OF ORATION.

AN APPEAL TO ARMS.

Part of an Address delivered before the House of Burgesses in Virginia.

If we wish to be free; if we mean to preserve inviolate those inestimable privileges for which we have been so long contending; if we mean not basely to abandon the noble struggle in which we have been so long engaged,

and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, — we must fight! I repeat it, sir, — we must fight! An appeal to arms, and to the God of hosts, is all that is left us.

They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house?

Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.

Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone: it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to return from the contest. There is no retreat but in submission and slavery. Our chains are forged. Their clanking may be heard on the plains of Boston. The war is inevitable. And let it come! I repeat it, sir, let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace, but there is no peace. The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms. Our brethren are already in the field. Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take, but as for me, give me liberty, or give me death!

PATRICK HENRY.

There may be a number of words in the above selection with which you are not familiar. You must know just what all these words mean, in order to know just what Patrick Henry meant when he used them. After you are sure that you know the meaning of every word, fill the blanks in the following sentences, using suitable words from the selection: —

I wish my word to be kept ——. There is no ——— so ——— as a bad habit. A man that knows he is right is ———. The ——— of a nation lie in the hands of her youth. He is given no ——— in this matter. A brave man does not try to ——— his faults. He knows that punishment of wrong-doing is ———. Be ———, be brave, be honest; your success is assured.

Memorize the selection and recite it before the class. Speak it with vigor and force, as you think Patrick Henry spoke it.

SECTION 43. ESSAY WRITING.

Write a short essay upon one of the following topics: —

- (a) The Causes of the Revolutionary War.
 - (b) There may come a time in the life of a boy (a man, or a nation) when the only honorable thing to do is to fight.
- Or; There can be no circumstances under which it can be considered honorable for a boy (a man, or a nation) to fight.
- (c) The hardest battles youth has to fight are those against self.

Who strives against self and his comrades
Will find a most powerful foe;
All honor to him if he conquers;
A cheer for the boy who says "No!"

There's many a battle fought daily
The world knows nothing about;

There's many a brave little soldier
Whose strength puts a legion to rout.

PHOEBE CARY.

SECTION 44. STUDY OF NARRATION.

"Children!" mamma's clear, sweet voice rang out pleasantly. "Children! children!"

But only the comical game chickens were scurrying around the yard on their long stilts of legs. No children. Mamma went back into the breakfast-room.

"Where can the children be?" she said.

"Gone to the Klondike, I believe," papa said calmly, without looking up from his paper.

"Oh!"

"Yes, I saw them equipping out in the barn just after breakfast. They were finely provisioned —"

"Oh!" said mamma again. "That's why they all begged to carry their breakfasts out-of-doors — why, yes!"

.

It was an hour or two before dinner when the miners came back and appeared before mamma in the kitchen. They were loaded down with big yellow pumpkins.

"Nuggets," said Ferris briefly.

"But why did you come back so soon — what in the world!" exclaimed mamma.

Ferris's eyes shone with fun, but there was a hint in his tone broader than the Yukon River.

"We — we were starved out, ma'am," he murmured.¹

This is the beginning and end of a short story. Do you know from reading the first part who are to be the principal actors in the story? Is there anything to make you think that these children lived within a few years? Do you know the time of day? What tells you? Where do you think the story

¹ From *The Little Gold Hunters*, by Annie H. Donnell.

happened, — in America, England, or in China? What makes you think so?

If you have read "A Christmas Carol," you will remember that the story told you right at the beginning who was the principal character, what time of year it was, and where the story happened.

Now look at your reading-books or the literature you may be reading and see how often you find out, near the beginning, the **who**, the **when**, and the **where** of the stories.

You have probably made up your minds what the middle of the story is from the beginning and ending given here. Do you think the ending good? With the beginning and the ending known, is it easy to make up the middle? Then what would you do first in writing a story?

Study the following suggestions about narration, or story-writing: —

1. Think your story clear through before beginning to write. Be sure that you know the point of your story, which will naturally come at the end, and is called the **main incident**.
2. Remember that when the main incident is told the story should be done. Never go back after the point of a story has been told to tell of something you should have mentioned before.
3. Tell everything that is necessary to make the end of your story possible, but do not tell anything more.
4. In the beginning of a story, usually in the first few paragraphs of a short story, tell who the principal characters are, where the story happened, and when it happened.
5. Make the beginning of your story interesting, by having some good thing to start off with. This is usually some bright conversation, or some especially attractive incident.

6. Make the incidents of your story go along rapidly; and have each incident depend on one that has preceded. A string of things tied together by "and's" is always a poor story.

SECTION 45. WRITING PARTS OF NARRATIVE.

(a) Write what you think is the rest of the story entitled "The Little Gold Hunters," the beginning and end of which are given in Section 44.

(b) Make up and write one incident which might have changed Scrooge from the man he was at first to the man we know at the end of "A Christmas Carol."

SECTION 46. NARRATIVE COMPOSITION WRITING.

Write on the subject, "My First Fish."

1. The Announcement, Characters, Time, and Place,
— Who? When? Where?

How did you happen to go fishing? Here is the way one story about fishing begins: —

"Hi, there, sister! I want to tell you something, — a secret; and you must n't tell David. He's too small to go with us; he'd fall in,' called Frank. He was all out of breath; for . . ."

2. The Preparation.
3. The Journey to the Place.
4. The Sport.
5. The Return.

You might end the story with something like this: Certainly no prouder boy and girl ever returned from a fishing trip; for had we not . . . etc.

SECTION 47. NARRATIVE COMPOSITION WRITING.

(a) Almost every child has played circus. Write about it, following this outline: —

1. How we happened to have a circus.
2. The assignment of the parts.

3. The rehearsals.**4. The great day.**

This will probably take three or four paragraphs. What was the crowning event? Did it go off well?

(b) Possibly you were one who gained admission by the payment of five pins. If so, use this outline:—

1. The announcement.

How did you learn about the circus? Did you see a handbill got up by the boys?

2. The days of anticipation.

What rumors leaked out about the show?

3. The great day.

(c) Possibly you had a play instead of a circus. Write about this if it suits you better.

SECTION 48. NARRATIVE COMPOSITION WRITING.

Before you try to write this story, the teacher will read to you Eugene Field's "The Gingham Dog and the Calico Cat," and Thomas Bailey Aldrich's "A Christmas Fantasy."

Imagine that two of the animals in your Noah's Ark — things you had n't played with for years, and had put away in the attic — had begun to quarrel and, at last, got into a terrible fight. It was long past midnight; and their loud voices awakened you. In writing about this, do not fear to give your imagination full play. It will help you to make up a good story.

THEIR LAST FIGHT.**1. Your fright at the sudden awakening.****2. The quarrel.**

Who? when? where? In telling who, describe the combatants.

3. The challenge.
 4. The attack and the terrible fight.
 5. The result.
-

IDIOMATIC SENTENCES FOR DRILL

A troop of noisy boys is playing in the street. Work and play are good for any one. Frank as well as Rob was invited. Neither of these trees is large enough. Each of the girls stands well. "Prue and I" has many wise sayings. Either you or I are first in the class. "Little Men" is full of interest. Liberty or death was the wish of Henry. Every one of them was laboring for the same end. The army of the Frost King has departed. Neither unkind truth nor untrue kindness was needed.

SECTION 49. NARRATIVE COMPOSITION WRITING.

On page 243 is a picture of an interesting youngster. You can tell that he has just come from some pleasant pastime. Imagine that you meet him as he rounds the corner, and that you ask him what he has been doing. Get him to tell the story to you. Do you have to ask a great many questions to get the story out of him?

Write the story that the boy in the picture tells you. Give it a suitable title. Begin by telling when and where you met him, and how you led him to tell you his story.

In making up the story, remember how old he is, what he would be likely to do, and what kind of words a boy of his age would use.

SECTION 50. NARRATIVE COMPOSITION WRITING.

Every boy and girl should know the story of Paul Revere's Ride. If you have not read Longfellow's poem about it, your teacher will read it to you or tell you where you can find it.



AN INTERESTING YOUNGSTER

Imagine that you, with your brother and sister, were at a neighbor's house the night Paul Revere rode through. You heard his cry. You heard the words spoken by the parents and children in the house. You left quickly to go home, for you knew that the rider had already passed your house. What did you say as you hurried home through the dark? How did your mother receive you? What did your father say and do? He left that night; for he belonged to the Minute Men.

Write the story of the night's experience. Include all the incidents suggested above; and tell of your father's hasty preparation, the leave-taking, and the anxious conversation after he had gone.

SECTION 51. STUDY OF POEMS AND PICTURE. NARRATIVE COMPOSITION.

WAKREN'S ADDRESS TO THE AMERICAN SOLDIERS.

Stand! the ground's your own, my braves!

Will ye give it up to slaves?

Will ye look for greener graves?

Hope ye mercy still?

What's the mercy despots feel?

Hear it in that battle-peal!

Read it on yon bristling steel!

Ask it, — ye who will.

Fear ye foes who kill for hire?

Will ye to your homes retire?

Look behind you! they're a-fire!

And, before you, see

Who have done it! — From the vale

On they come! — And will ye quail? —

Leaden rain and iron hail

Let their welcome be!

In the God of battles trust!

Die we may, — and die we must;

But, O, where can dust to dust
Be consigned so well,
As where Heaven its dew shall shed
On the martyred patriot's bed,
And the rocks shall raise their head,
Of his deeds to tell!

JOHN PIERPONT.

Memorize the poem given above; and read, or listen to the reading of, Holmes's "Grandmother's Story of Bunker Hill Battle."¹ On page 247 is a copy of a picture made by Howard Pyle to illustrate Holmes's poem. Look at the faces closely, and tell what you read there. Why are there no other men shown in the picture? How far away is the terrible battle going on?

Imagine that you had an older brother in that battle, and that when you heard the noise of cannon that beautiful summer morning you rushed from the house to watch. Write the story of your imagined experience. Tell what you saw and how you felt as the conflict rose and fell. Did your brother come home that night?

SECTION 52. COMPOSITION WRITING.

If you have read Hale's "The Man Without a Country," you will remember the decision of the Court "that you never hear the name of the United States again." The next paragraph reads, "Nolan laughed. But nobody else laughed. Old Morgan was too solemn, and the whole room was hushed dead as night in a minute. Even Nolan lost his swagger in a moment." Further on in the story Nolan says to his comrade, "Youngster, let that show you what it is to be without a family, without a home, and without a country. And if ever you are tempted to say a

¹ This poem can be found in any complete edition of Holmes's poems, or in Number 6 of the Riverside Literature Series, price 15 cents.

word or to do a thing that shall put a bar between you and your family, your home, and your country, pray God in his mercy to take you that instant home to his own heaven."

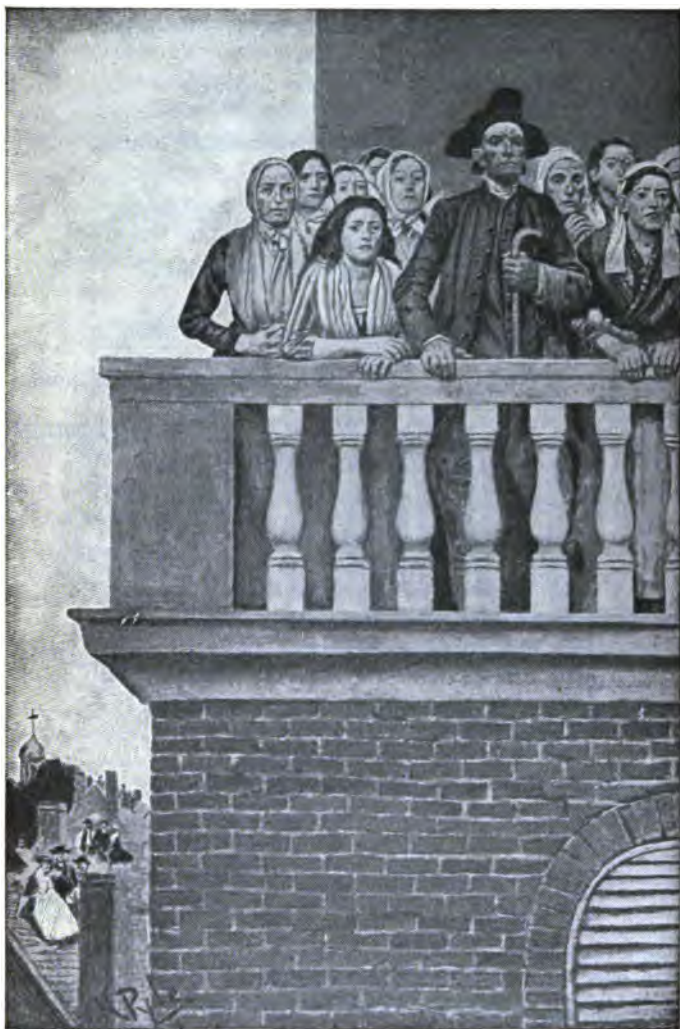
(a) Many a lad has at some time been so angry with his sister that he has said that he wished he might never hear her name again. Suppose that you had done this, and your mother had quietly said, "All right, my boy, you shall not see sister nor hear her name for a week." Write the incident, following this outline:—

1. The quarrel that made you so vexed with sister.
2. The recital of the case to your mother, and her decision.
3. The method of carrying out the sentence.
4. Your thoughts as the week went on, and what you did.
5. Your decision at the end of the week.

(b) In the state house at Hartford there is a beautiful statue of one of Connecticut's heroes. It is the youth, Nathan Hale. Do you know the story of his life and hero's death? If so, write it, using this outline:—

1. The two armies at New York, and Washington's great need.
2. The difficulty in finding some one to go.
3. Hale's offer, his disguise, and journey.
4. His capture, and his last words.
5. His heroic death.

With calm brow, with steady brow,
He listens to his doom;
In his look there is no fear,
Nor shadow-trace of gloom;
But with calm brow and steady brow
He robes him for the tomb.



Pyle

WATCHING THE BATTLE

'Neath the blue morn, the sunny morn,
He dies upon the tree;
And he mourns that he can lose
But one life for liberty;
And in the blue morn, the sunny morn,
His spirit-wings are free.

But his last words, his message words,
They burn, lest friendly eye
Should read how proud and calm
A patriot could die,
With his last words, his dying words,
A soldier's battle-cry.

FRANCIS MILES FINCH.

SECTION 53. STUDY OF POEMS. COMPOSITION WRITING.

THE AMERICAN FLAG.

When Freedom, from her mountain height,
Unfurled her standard to the air,
She tore the azure robe of night,
And set the stars of glory there!
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure celestial white
With streakings of the morning light,
Then, from his mansion in the sun,
She called her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land!¹

JOSEPH RODMAN DRAKE.

THE FLAG GOES BY.

Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky:
Hats off!
The flag is passing by!

¹ First stanza of complete poem.

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.

Hats off!

The colors before us fly;
But more than the flag is passing by.

Sea-fights and land-fights, grim and great,
Fought to make and to save the State:
Weary marches and sinking ships;
Cheers of victory on dying lips;

Days of plenty and years of peace;
March of a strong land's swift increase;
Equal justice, right and law,
Stately honor and reverend awe;

Sign of a nation, great and strong
To ward her people from foreign wrong:
Pride and glory and honor, — all
Live in the colors to stand or fall.

Hats off!

Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high:

Hats off!

The flag is passing by!

HENRY HOLCOMB BENNETT.

Commit to memory the stanza from "The American Flag," and the whole of the poem, "The Flag Goes By."

Near the end of "The Man Without a Country," these sentences occur: —

"Well, I went in, and there, to be sure, the poor fellow lay in his berth, smiling pleasantly as he gave me his hand, but looking very frail. I could not help a glance round, which showed me what a shrine he had made of the box he was lying in. The stars and stripes were triced up above and around a picture of Washington, and he

had painted a majestic eagle, with lightnings blazing from his beak and his foot just clasping the whole globe, which his wings overshadowed. The dear old boy saw my glance, and said, with a sad smile, 'Here, you see, I have a country!'"

Write upon one of the following topics: —

- (a) How little we appreciate the blessings of Our Country!
- (b) Not until I read "The Man Without a Country" did I begin to realize the rich blessing of being a man with a country that I can call my native land.
- (c) It would be a good custom if all of us, old and young, should lift our hats to salute our flag.
- (d) I can hardly understand how a man claiming to be an American citizen can use Old Glory for advertising his business.
- (e) No prettier or more fitting custom prevails in our land than that of placing flowers and flags upon the graves of our hero dead.

SECTION 54. STUDY OF DESCRIPTION.

1. His mother named him Harold, and named him better than she knew. He was just such a boy as one would expect to see bearing a heroic name. He had big, faded blue eyes, a nubbin of a chin, wide, wondering ears, and freckles, — such brown blotches of freckles, — on his face and neck and hands, such a milky way of them across the bridge of his snub nose that the boys called him "Mealy." And Mealy Jones it was to the end.¹

WILLIAM ALLEN WHITE.

2. There was one passenger in the coach, — a small dark-haired person in a glossy buff calico dress. She was so slender and so stiffly starched that she slid from space to space on the leather cushions, though she braced herself against the middle seat with her feet and extended her cotton-gloved hands on each side, in order to maintain

¹ From *The Court of Boyville*.

some sort of balance. Whenever the wheels sank farther than usual into a rut, or jolted suddenly over a stone, she bounded involuntarily into the air, came down again, pushed back her funny little straw hat, and picked up or settled more firmly a small pink sunshade, which seemed to be her chief responsibility — unless we except a bead purse, into which she looked whenever the condition of the roads would permit, finding a great apparent satisfaction in that its precious contents neither disappeared nor grew less.¹

KATE DOUGLAS WIGGIN.

3. I wiggled above the bulge at the risk of life, and was greeted at the mouth of the cavern with hisses and beak-snappings from within. It was a raw, spring day; snow still lingered in shady spots. But here, backed against the farther wall of the cavity, were two young owls, scarcely a week old, wrapped up like little Eskimos — tiny bundles of down that the whitest toothed frost could never bite through. Very green babies of all kinds are queer; but the greenest, homeliest, unlikeliest, babyest babes I ever encountered were these two in the hole.²

DALLAS L. SHARP.

Had the writer of the description really seen Harold? the little girl, Rebecca? the owls? Was there a clear picture in the writer's mind of the thing described? What is the one thing most prominent in the description of Harold? of Rebecca? of the owls? Does each description leave one clear impression? Do all the details seem to fit? How long is each description? Select the words in these descriptions that seem to you especially good.

Study the following suggestions for writing descriptions: —

1. The first thing in writing a description is to see. No two trees, no two cats, no two boys look just alike. Every-

¹ From *Rebecca of Sunnybrook Farm*. Copyright, 1903, by Kate Douglas Wiggin.

² From *A Watcher in the Woods*.

body knows that cats have four legs, a nose, and a tail. So if only these things were mentioned, no description would be given. But if you looked closely and saw that "one of Spitfire's paws was snow-white, as if he took special pains with his bath every morning," you have seen something that makes him different from other cats. Find the one thing or many things that make one object look different from all others. Tell of these; they make the description.

2. **Keep your point of view.** By point of view is meant the place where you stand to see the object you describe. Writing a description is like taking a picture: if you take a view of the front of the house, the back cannot be seen. If the photographer wished to have a picture of both front and back, he would move his camera. So if you wished to describe both the front and back of a house, you would write one description, then tell that you had moved around to the back of the house, and write the other. For example: "We crept breathlessly into the small opening among the oak-trees, and there, gray and silent, was the back end of the old Dow house, where the ghost clanked his sword every night." Then follows the description of this part of the house. Next: "Creeping stealthily behind the hazel bushes, we came around to the front of the house." Then the front is described. These short sentences, indicating the change in the point of view, are just like setting up a camera for a picture. If necessary, make two or more pictures; but be sure to tell where you are in each case. Do not confuse your pictures; keep your point of view.

3. **Select the proper characteristics or details.** Every object you describe arouses some feeling in you. It pleases, it vexes, it satisfies, it amuses, it surprises, or it angers you. Find out the characteristics that cause this feeling. Include these in the description, and no others. Again, select only the prominent details. Four or five, made so clear that every reader sees them, are better than a host of indistinct details.

4. **Arrange the details of your description in some**

definite order. When you see any object you notice some feature first, and the other details are seen in some order from this one. For example, if you see a man near by, you notice his face first; but you would not next look at his shoes, and then at his necktie. Details should be mentioned in the order in which they would naturally be seen.

5. Make your descriptions short. One hundred words are usually enough; fifty are often better. Select your words with care, so that every one tells something. One good word is worth twenty "pretty good" words.

SECTION 55. DESCRIPTIVE WRITING.

Write a description of Spitfire, the kitten: —

- (a) about to spring at a ball of string;
- (b) frightened;
- (c) come to grief;
- (d) asleep; or,
- (e) caught in the act.

You will find it easier to get started with a description if you give a sentence or two telling how you happened to see the thing you describe. Notice the paragraph about the owls in Section 54; the sentences about the Dow house.

IDIOMATIC SENTENCES FOR DRILL.

Some one has stolen the rake. The teacher rang the bell. The dog began to eat his dinner. Jamie saw a rainbow. The bird has flown. General Grant always did his best. She sat by the window. Set the plant in the sunlight. One child lay on the grass asleep. I shall lie in the hammock. He laid his fishing-rod in the boat. Jennie drank some salt water. Her fingers were frozen.

SECTION 56. DESCRIPTIVE WRITING.

You have seen a dog when he almost asked you to pick up a stick or a stone and throw it into the

water for him to get. How did he speak to you? Or possibly he brought you a croquet-ball or a block and laid it at your feet, asking you to roll it.

Write a description of the dog, as he stands there, looking into your face, and waiting. Do not tell of the game you had with him.

SECTION 57. DESCRIPTIVE WRITING.

Write a description of some bird or animal you have seen while hunting, or when visiting a zoölogical garden or menagerie.

(a) Rover had been barking a long while, and I knew there was something unusual exciting him. I crept very carefully through the thick underbrush, hoping that I should not frighten whatever it might be. What was my surprise to find ! (Tell what, and describe it.)

(b) I had seen many pictures of lions and had often fancied how they looked. Now I found myself right before the lion's cage. (Describe the lion.)

SECTION 58. DESCRIPTIVE WRITING.

(a) Describe the Dow house, referred to in Section 54, from two points of view. Use the two sentences given in that section, or similar ones, to show the change in your position.

(b) Describe your study-room as it appears to you when in different moods: once when you are happy, and again when you are much distressed.

I always study in Today when I came home, the dear room looked so bright and cheerful, for had I not made good recitations in every class!

Today when I went home, I was all out of sorts. Everything had gone wrong. (What had happened?) When I went upstairs to my room, it seemed to me like a dismal old prison.

SECTION 59. DESCRIPTIVE WRITING.

Write a description of some person. The old schoolmaster in the picture "Kept In," on page 207, is a good subject. The happy youngster, on page 243, is a fine fellow to describe. Other good ones are A Street Musician, The Pop-Corn Man, A Tramp, Our Policeman, My Grandmother, Aunt ———, Cousin ———, or any members of your family that have strong characters. Before writing, study the descriptions at the beginning of Section 54. Notice how few things are told in those descriptions, and how well they are said.

IDIOMATIC SENTENCES FOR DRILL.

Those chickens belong to Mr. Jones. I do not like this kind of grapes. I have been absent the last two days. Read the first three pages. Which is taller, Mary or I? How are you this morning? Very well, I thank you. (Never say "Nicely, thank you." The whole sentence would read, I am nicely; and that is very bad.) We are almost there. It was very painful. The milk smells sweet. The hat looks pretty. Madame Blauvelt sings almost as well as Nordica. The book can be shared between you and Fred. There was but one tardiness among us all. This piece is different from that. I left my music at home. She neither laughed nor talked all the evening. Try to study music. Do it as I do. I shall not go unless he goes. I don't know whether I can go. He is as tall as you, or taller.

SECTION 60. COMPOSITION WRITING ON TOPICS
SUGGESTED BY POEMS AND PICTURE.

Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land?

Whose heart hath ne'er within him burned
As home his footsteps he hath turned

From wandering on a foreign strand?
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim, —
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.¹

SIR WALTER SCOTT.

Thou, too, sail on, O Ship of State!
Sail on, O UNION, strong and great!
Humanity with all its fears,
With all the hopes of future years,
Is hanging breathless on thy fate!
We know what Master laid thy keel,
What workmen wrought thy ribs of steel,
Who made each mast, and sail, and rope,
What anvils rang, what hammers beat,
In what a forge and what a heat
Were shaped the anchors of thy hope!
Fear not each sudden sound and shock,
'T is of the wave and not the rock;
'T is but the flapping of the sail,
And not a rent made by the gale!
In spite of rock and tempest's roar,
In spite of false lights on the shore,
Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee,
Our hearts, our hopes, our prayers, our tears,
Our faith triumphant o'er our fears,
Are all with thee, — are all with thee!²

LONGFELLOW.

¹ From *The Lay of the Last Minstrel*, Canto VI.

² From *The Building of the Ship*.



FOR FATHERLAND

On page 257, is a picture of a beautiful statue, named "For Fatherland." It stands for a deep thought. In any country what would manhood do in defense of its fatherland? Write two paragraphs about the picture,—one telling a person that has not seen it how it looks; the other telling the thought that is the soul of this beautiful group.

Write a paragraph on one of the following topics:

- (a) If we should again be called to defend our land from a foreign foe, millions of young men would spring to arms, rejoicing in the opportunity of showing their love for fatherland.
- (b) How much one man can do, even in times of peace, to exalt a nation before the whole world is shown in the glorious achievements of our honored President.
- (c) In peace, as in war, a nation needs high-minded, courageous men to defend and uphold her sacred honor.

RULES FOR CAPITALIZATION AND PUNCTUATION.

- I. A Capital Letter is used to begin: —**
 1. the first word of every sentence;
 2. proper nouns, and most words derived from proper nouns;
 3. the first word of a direct quotation;
 4. the words I and O;
 5. the first word of a line of poetry;
 6. names of months, holidays, and days of the week;
 7. names applied to the Deity;
 8. the first word and every important word of a title;
 9. an abbreviation, if the entire word should begin with a capital;
 10. the name of a point of the compass when used to denote a section of the country;
 11. the greeting and the complimentary close of a letter.
- II. A Period is used to close: —**
 1. a statement, a command, or a wish, except when sudden, strong feeling is expressed;
 2. an abbreviation or an initial;
 3. a letter-heading, a signature, or a title used alone.
- III. A Question Mark follows every direct question.**
- IV. An Exclamation Mark is used to close every expression of sudden, strong feeling. It is generally used after interjections and the exclamatory form of sentences.**
- V. A Comma or Commas should be used to separate: —**
 1. words and expressions used in a series, unless all the connecting words are expressed;
 2. the name of the person or thing addressed from the rest of the sentence;
 3. an appositive from the word it modifies;
 4. adjectives in the appositive position from the noun they modify;
 5. words, phrases, or clauses, either explanatory or parenthetical, from the rest of the sentence;
 6. phrases and clauses out of their natural order from the rest of the sentence;
 7. a short, informal quotation from the words of the author;
 8. the propositions of a compound sentence, if they are simple;
 9. a clause from the main proposition of a complex sentence, if the relation is loose, or if the clause is long;

10. the words Yes and No from the rest of a sentence;
11. the items of a letter-heading, date, and address.

VI. A Semicolon is used: —

1. to separate the propositions of a compound sentence, if they are long, or if the propositions themselves contain commas, or in most cases when the connective is omitted;
2. to follow the words of an author, when these words are inserted between the independent propositions of a broken quotation.

VII. An Apostrophe is used to indicate: —

1. possession;
2. the omission of letters in contractions.

VIII. Quotation Marks should inclose: —

1. every direct quotation;
2. each part of a broken quotation.

IX. Quotation Marks should not inclose an indirect quotation.

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